

U. 11
m 1

SEPTEMBER-OCTOBER 1961

BOSTON UNIVERSITY
FINE AND APPLIED ARTS LIBRARY

AMERICAN MUSIC TEACHER

JOURNAL OF THE MUSIC TEACHERS NATIONAL ASSOCIATION

FROM THE EDITOR

"... ONE GIANT STEP"

THE new administration of the Music Teachers National Association has taken *one giant step* toward fulfilling the objectives stated at the recent National Convention in Philadelphia.

When the proposed raise in dues was presented to the membership, the Executive Board justified the need for more funds in part on an extremely overworked and understaffed national office.

To alleviate this condition somewhat, and, hopefully, to improve the *American Music Teacher*, the editorship has been removed from the National office and placed in the hands of an individual. The individual will have a single responsibility toward the National organization, in contrast to the multiplicity of responsibilities of the Executive Secretary in the National office.

The Executive Secretary will be able to devote the time formerly spent on the Journal to working more efficiently for you.

This division of duties will greatly enhance MTNA and, consequently, provide *one giant step* toward future growth.

The new editor—beginning with this issue—is Dr. Frank S. Stillings, School of Music, The University of Michigan, Ann Arbor, Michigan. He was treasurer of the Michigan MTA for five and one-half years. For the past two years he has served on the AMT editorial committee and was chairman of the committee when asked to edit the Journal. During the same period he served as chairman of the National Committee of Treasurers. The report of the latter group was published in the preceding issue.

The new editor needs your advice. He would like to know what to include in the Journal that would best suit your needs. Send suggestions for articles, topics, new features, etc., that you would like. Write to him now.

Provided that you send the necessary information, the next issue will

(Continued on page 25)

AMERICAN MUSIC TEACHER

VOL. 11, NO. 1

SEPTEMBER-OCTOBER, 1961

TABLE OF CONTENTS

FROM THE EDITOR

... ONE GIANT STEP Second Cover

ARTICLES

WHENCE COMETH THY HELP?
by Clyde Vroman 6

THE CREATIVE ARTIST CHALLENGED
by Lloyd Ultan 8

HOW TO TEACH YOURSELF THE RUDIMENTS OF PLAYING THE VIOL:
A SEVENTEENTH-CENTURY ACCOUNT
by Albert Cohen 11

SOME THOUGHTS ON PRIVATE TEACHING
by Clifford Cook 13

REPORTS

A NEW FIELD FOR MTNA: A COMMITTEE ON HISTORIC INSTRUMENTS
by Robert A. Warner 10

MEMO TO MEMBERS OF MTNA PIANO SECTION
by Polly Gibbs 12

CONGRESSIONAL BILLS REQUIRING YOUR ACTION
by Paul Cooper 14

CONVENTIONS

WEST CENTRAL DIVISION
by Usher Abell 15

EAST CENTRAL DIVISION
by Charles Bolen 16

SOUTHERN DIVISION
by Vernon H. Taylor 17

CALENDAR Fourth Cover

REVIEWS

BOOKS 26

MUSIC

Band and Orchestra 27

Piano 28

Choral 29

Organ 30

Strings 30

EPINEURIUM

ADVERTISERS' INDEX 30

DIRECTORY OF OFFICERS Third Cover

FOR FREE—TAKE 31

INDEXED IN THE EDUCATION INDEX

THE MUSIC TEACHERS NATIONAL ASSOCIATION, INC., is a nonprofit organization, representing music teachers in studios, conservatories, music schools, public schools, private schools, and institutions of higher education. Membership is open to all music teachers and to individuals, organizations, and business firms interested in music teaching. Headquarters: 775 Brooklyn Avenue, Baldwin, New York. Phone: Baldwin 3-2256.

Executive Secretary: S. Turner Jones.

AMERICAN MUSIC TEACHER, the national official magazine of the Music Teachers National Association, Inc., and the affiliated state associations, is issued six times a year (September-October, November-December, January-February, March-April, May-June, July-August).

Subscription: \$3.00 a year accepted for libraries only. Individuals receive *American Music Teacher* by maintaining membership in the Music Teachers National Association, Inc.

Publication and Editorial Office: Burton Tower, University of Michigan, Ann Arbor, Michigan.

Editor: Frank S. Stillings.

Business Manager: S. Turner Jones, 775 Brooklyn Avenue, Baldwin, New York. Assistant Business Manager: B. L. Jessup, Jr., 775 Brooklyn Ave., Baldwin, New York.

Editorial Committee: Frank S. Stillings, Chairman, Andrew C. Minor, Thomas V. Ritchie.

Publications Research Committee: Leigh Gerdine, Chairman.

961

over

6

8

11

13

10

12

14

15

16

17

over

26

27

28

29

30

30

30

over

31

it

c

l.

a,

n

le

is

y.

re

rs

n

k.

vin,

as



PIANO BY BALDWIN

at the request of Abbey Simon



PERFECTION is the lifelong pursuit of all true artists. They demand much of themselves, much of the instruments they play. It is significant that so many concert artists find only the Baldwin equal to their insistence upon excellence—an excellence that makes the Baldwin worthy also of an honored place in your home. Write for brochure showing Baldwin Grand Pianos in full color. The Baldwin Piano Company, Section 22, Cincinnati 2, Ohio.

The University of Rochester
EASTMAN SCHOOL OF MUSIC

HOWARD HANSON, *Director*

ALLEN I. McHOSE, *Director of the Summer Session*

★ ★ ★ ★ ★

TRAINING YOUNG MUSICIANS FOR PROFESSIONAL CAREERS

Bachelor of Music
Master of Music—Master of Arts
Doctor of Musical Arts—Doctor of Philosophy

degrees

in

Applied Music
Church Music
Composition
Music Education
Music History
Theory

RESIDENCE HALLS

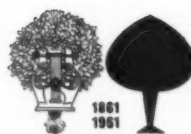
APPLICATIONS NOW BEING CONSIDERED FOR 1962

★ ★ ★ ★ ★

For information write EDWARD H. EASLEY, Director of Admissions

EASTMAN SCHOOL OF MUSIC

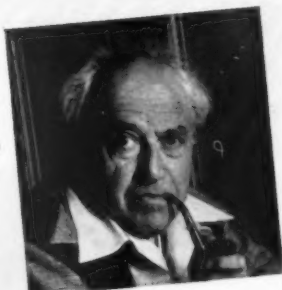
Rochester 4, New York



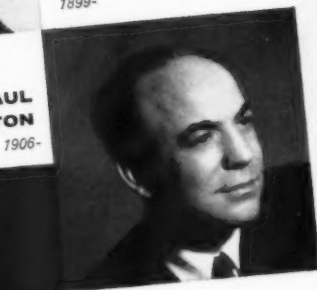
Some of the **CREATIVE MUSICIANS**

who helped build Schirmer's
first 100 years

**ERNEST
BLOCH**
1880-1959



**CARLOS
CHÁVEZ**
1899-



**PAUL
CRESTON**
1906-



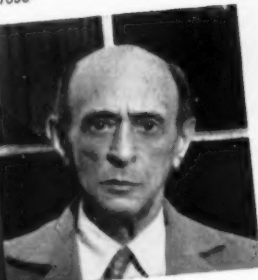
**ROY
HARRIS**
1898-



**ARNOLD
SCHOENBERG**
1874-1951



**WILLIAM
SCHUMAN**
1910-

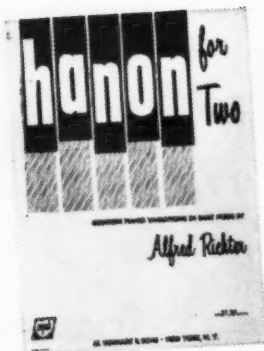


in the field of **SYMPHONIC MUSIC**

From the beginning of genuine American symphonic music, when Dr. Serge Koussevitzky began to commission and to perform American works, to the present, when these works are played and acclaimed in the United States and throughout the world, Schirmer's have published a large library of contemporary symphonic music. This policy will be continued as we enter our second century.

The important contributions of Samuel Barber, Leonard Bernstein and Gian Carlo Menotti have been noted in preceding announcements in this series.

G. SCHIRMER / 609 FIFTH AVENUE, NEW YORK 17, N. Y.



hanon for Two

It's Painless...it's Palatable

Hanon piano exercises have always been good for us but such a bore to do. Alfred Richter has arranged 18 piano variations in duet form from Hanon which provide drill in technique or rhythm but sugar coated drill because the duets are fun to play.

See these Hanon studies arranged for piano duet at your music dealer.

HANON FOR TWO...\$1.25



Music Publishers Holding Corp. • 619 West 54th Street • New York 19, N. Y.

Lutton Music Personnel Service

and
**CLARK-BREWER
TEACHERS AGENCY**
(Music Department)

We serve public schools, colleges, universities, and conservatories, by providing qualified music personnel.

MAY WE SERVE YOU?

When you need a music teacher

Write — Wire — Phone

LUTTON MUSIC PERSONNEL SERVICE

Room 400

64 East Jackson Blvd.
Chicago 4, Illinois

Phone HArrison 7-1279

C. A. Lutton
Manager

B. Lutton
Asst. Manager

just published!

The history-making team of Lerner & Loewe, whose contributions to the musical theatre have made MY FAIR LADY, GIGI, and PAINT YOUR WAGON household words, are presented to orchestra players in a choice selection from their hit shows.

Instrumentation for Folio:

Piano Conductor	Trombone (Bar.)
Flutes	Tuba
Oboe	Percussion
1st Bb Clarinet	Timpani, etc.
2nd Bb Clarinet	Adv. Violin
Bassoon	1st Violin (1st pos.)
Eb Alto Sax	2nd Violin
Bb Tenor Sax	3rd Violin (Va.)
Horn in F	Viola
1st Bb Trumpet	Cello
2nd Bb Trumpet	Bass

Send for thematic sample of 1st violin part.

CAMELOT Orchestra Selection from Lerner & Loewe's latest hit is now available.

Alan Jay

Frederick

LERNER & LOEWE Orchestra Folio

Arranged by Richard Hayman

containing

A LERNER & LOEWE OVERTURE

including: Waltz at Maxim's, I've Grown Accustomed to her Face, They Call the Wind Maria, I Remember It Well, The Rain in Spain

I COULD HAVE DANCED ALL NIGHT ON THE STREET WHERE YOU LIVE I TALK TO THE TREES

THE NIGHT THEY INVENTED CHAMPAGNE THANK HEAVEN FOR LITTLE GIRLS GIGI

Piano Conductor, \$2.00

All Parts, \$1.00 each

CHAPPELL & CO., INC.

609 Fifth Avenue

New York 17, N. Y.



This piano's doing real well at school

No one pays the Steinway greater honor than music teachers, educators and purchasing agents at schools. That is why there are so many Steinway Grands and Verticals in the halls of great institutions like Juilliard School, The Curtis Institute, Queens College, Peabody Conservatory, Oberlin Conservatory, Indiana University, Southern Methodist, Manhattanville College of the Sacred Heart and others. That also explains why Steinway

dealers are seeing such exceptional activity this year with music schools.

No other piano can equal the Steinway's tonal eloquence and keyboard action. No other provides so much student incentive and the ambition to excel. It takes punishment like a hero and depreciates but little. This is economy and, as so many schools and teachers have discovered, the best piano investment a school can make. **Steinway & Sons**

The Instrument of the Immortals

WHENCE COMETH THY HELP?

Clyde Vroman

For the major role he played in formulating and developing the certification program of the Michigan MTA, Dr. CLYDE VROMAN was presented an Honorary Life Membership in the group. Dr. Vroman holds an Associate Professorship in Music Education in the School of Music of the University of Michigan, is a trustee of the National Music Camp at Interlochen, Michigan, Chairman of the Commission on Research and Service of the North Central Association of Colleges and Secondary Schools, and is the Director of Admissions at the University of Michigan.

In this article I wish to speak *to* and *for* our country's many private teachers of music who, traditionally at this time of year, embark on another annual cycle of teaching, with all its careful planning, fervent hopes, and hard work, mixed from time to time with extremes of joyful achievement and disheartening discouragement. Millions of America's talented and fortunate children and thousands of devoted private music teachers are drawn together in order that these youths may have the rich and indispensable benefits of private instruction in music. To these teachers large numbers of parents confidently entrust their most precious possessions, their children, for their individual music instruction.

In searching for an encompassing mood for this article, my mind turned to the first verse of Psalm 121 (R.S.V.) which reads:

I lift up my eyes to the hills.
From whence does my help come?

WHAT A TASK

The great educator and teacher of children, Professor Raleigh Schorling, in his book for young teachers, *Student Teaching*,¹ selected the following insightful statement by one of his own most admired teachers to establish the mood of sobering responsibility and awesome opportunity which should pervade the hearts and minds of all teachers:

But what a task, nearer that of God than any other vouchsafed to man—to take the creation of God and with His help better it, to bring something of Heaven on earth—preparatory to a more perfect Heaven beyond! Who knows?

I shall not make the dreams, the aspirations, the ambitions, the hopes of these strong, rested, restless, curious children all come true. But I shall wake in them new dreams, new visions of Canaans that each by effort may call his own, and arriving there find the joy of labor and success.

'To better God's work!
What audacity, and yet
His will
And my privilege.'

—Thomas H. Briggs.

Yes, what a task! The musical development and future of each child is significantly and inescapably dependent on the quality and effectiveness of his private music teacher. The child's musical growth, knowledge, and horizons will rarely rise above those of his teacher. Happily, most successful private music teachers know and accept this principle and valiantly strive to meet this

¹Raleigh Schorling, *Student Teaching*. New York: McGraw-Hill Book Co., 1940, p. 29.

obligation to improve themselves as musicians and as teachers.

But how and where can private music teachers procure the assistance they need to become better teachers? *From whence cometh their help?*

I have selected the contents of this article to establish understandings, points of view, and guides for action that will inform and motivate private music teachers to be as energetic in directing their own professional growth as they are in prescribing demanding assignments of their pupils. Such personal improvement of course will require sacrifices and extended efforts, but it can produce those high points of motivation and confidence that will add joys to the labors and tasks of teaching.

THE NATIONAL SCENE

Since all of us, from individuals to complete professional groups, are affected significantly by national developments, let us first look at a few important aspects of the American scene which have great impact on the future of private music teaching in America.

Our population is expanding by leaps and bounds; one-fourth of all Americans are enrolled in some school or college; the educational level of our nation is rising steadily, and no one can predict where it will stop. Most American families commendably desire and seek the best possible education for their children, and this increasingly includes the opportunity to study music.

In this great period of significant growth in our nation, certain conspicuous trends stand out clearly. America has suddenly awakened to and accepted the basic principle that every person should be developed to his highest potential. One of our most pressing concerns in education is to identify, guide, and develop all the talents of every child. In the last decade there has emerged a realistic appreciation and acceptance of the great individual differences in and among people and particularly a recognition that it is not undemocratic to serve and develop as rapidly as possible the special aptitudes and interests of students.

The major current thrust in education is well-defined by John Gardner's frequently used term "pursuit of excellence." The great search is for ways to improve the quality of American education. Educational leaders now recognize and are searching for ways to break the educational lockstep which has been all too prevalent in the past. We now attempt to identify the special interests and talents of children as early as possible, to provide the educational opportunities and training for which these children are ready, and to let them grow as rapidly as possible in their knowledge and skills while not removing them unduly from their own social and age groups.

Furthermore, there is a fortunate and fruitful recognition that the education of children encompasses more than the experiences available to them each day in their schools. American education is making provision to use the out-of-school experiences and opportunities of youngsters to supplement and enrich the educational programs of the schools. Learning experiences after school, on Saturdays, and in the summer months are becoming a vital part of the education of children.

These and other important trends have great significance and implications for the future. The basic question for the private teacher of music is: *What is my role in*

America's pursuit of excellence and how ready am I to meet my obligations and my opportunities?

AMERICA'S WAY OF ACHIEVING EXCELLENCE

In many nations of the world, educational excellence is sought through the centralized control and direction of education by those with authority to prescribe and enforce their educational convictions.

In America, fortunately, the process works in exactly the opposite manner. We believe that improvement and progress toward excellence must begin in the mind of each individual, where concepts of constructive action are formulated and accepted and where decisions are made to invest the time and energy necessary to achieve improved outcomes. And, we believe that real educational improvement is essentially voluntary and is best achieved by the efforts of devoted people working individually and collectively to reach their common goals.

Thus, it is in the minds and hearts of private music teachers that the first essential steps to ensure the future status and contribution of private music study in American life will be visioned and projected. Here the question is: *Will private music teachers rise to their unique opportunities and obligations to help music become one of the indispensable cornerstones of excellence in American education?*

THE STATUS OF MUSIC IN AMERICA

Recently there have been some important pronouncements and actions which reflect the favorable climate in which music finds itself in our nation. In the Report of the President's Commission on National Goals, *Goals for Americans*, which outlines "Programs for Action in the Sixties," the Commission says:

"The arts are a vital part of human experience. In the eyes of posterity, the success of the United States as a civilized society will be largely judged by the creative activities of its citizens in art, architecture, literature, music, and the sciences. . . . Professional artists require rigorous discipline; provisions should be made for the long years of training which are required. We should raise our critical standards and widen the area and depth of public appreciation. . . .¹

In his outstanding and widely recognized report, *The American High School Today*, Dr. James B. Conant urges that able students in American schools pursue a very rigorous and complete academic program, but he also significantly says, "All students should be urged to include art and music in their elective programs."²

Probably the most striking and influential development in the forces that influence American high schools and affect private music teachers is the new statement on music appearing in the 1960 edition of *Evaluative Criteria* of the National Study of Secondary School Evaluation. This is the basic guide used by state and

(Continued on page 18)

¹*Goals for Americans*, The Report of the President's Commission on National Goals. New York: Prentice-Hall Inc., 1960, p. 9.

²James B. Conant, *The American High School*. New York: McGraw-Hill Book Co., 1959, p. 48.

THE CREATIVE ARTIST CHALLENGED

BY LLOYD ULTAN

Lloyd Ultan is Chairman of the Department of Music, Dickinson College, Carlisle, Pennsylvania.

DURING the past several years our widely varied media of communication have been thoroughly dedicated to the presentation of the innumerable extensive reports and analyses of scientific developments, comparisons between Soviet Russia and the United States, and speculations as to the future of science, peace and the very existence of the human race.

Far be it from this author to undermine the significance of these endeavors, for the question of the continued existence of the human race should certainly be considered of paramount importance. However, we must not lose sight of those qualities and characteristics that set us apart from other species of life. We must continue to attempt to think and reason creatively and not become the slaves of the fantastic scientific progress which almost seems to have engulfed these human capacities.

The artist, who in many ways may appear to be a misfit in this twentieth century, is confronted with one of the most imposing challenges in this historic period of scientific fertility. The vital and fundamental educational decisions which must be made will certainly be a significant challenge to his prestige and influence. But, considerably more basic and germane is the question as to whether he will be able to retain a high enough degree of sensitivity to his culture and its infinitesimal complexity to continue in any one of his vital roles—portrayer and/or interpreter of society, historian, and above all, the provocative stimulant of critical, subjective societal introspection.

There is little question in the author's mind that this century is demanding and will continue to demand a heightened intellectual stature of the citizens of the world. As we grope through the latter half of this twentieth century and enter the twenty-first, the importance of the intellect will loom ever more obviously before us. The progress of scientific achievement, the ever increasing complexity of the governmental and economic functions, and the awakening of long dormant peoples in formerly remote and almost legendary lands, will continue to magnify the degree of change to which we must adjust ourselves.

It is for the poet, the playwright, the artist, and the composer to demonstrate his sensitivity and comprehension of the subtlety embedded in the massiveness of physical, economic, social and philosophical change. The stigma concerning the superficiality of the arts which has been unwittingly nurtured in our educational institutions, in itself poses a challenge of some magnitude to the artist. The "have fun" and "recreational" philosophy which has been applied to the arts is perhaps justified

within some extremely limited boundaries. However, the arts must be taken seriously by our intelligentsia and the public at large, and must be recognized as a sensitive, perceptive means of communication. But, this attitude is of particular significance as concerns the approach the artist must take toward his art and through it to his audience.

The position in which the creative artist is placed today is not a unique one historically. An interesting parallel may be seen between the late sixteenth—early seventeenth centuries and the present. As Copernicus, followed by Kepler, Galileo and later Newton, gave us a new perspective of the universe in the realm of the sciences, men such as Shakespeare, Bacon and Cervantes gave us the "new literature" and the Camerata, Gabrieli and Monteverdi gave us a new perspective of music. Needless to say the significance of the scientific achievements of that period, in terms of the obliteration of humanity, cannot be favorably compared with the atomic and hydrogen bombs although the realization that the Earth was not the center of the universe was a shattering enough experience for those who had been so oriented. At the same time, although the diffusion of the arts was not even remotely comparable to the present audience, the renaissance of thought presented by such creative minds as those mentioned had an infinitely powerful impact on our cultural heritage to the present.

As that renaissance released the minds of men from the stultifying dogmas of the Medieval Church and the feudal system, similarly the creative individual in our contemporary society is faced with the challenge of evolving a mode of expression and an attitude toward life that will complement, temper and assist in the interpretation and understanding of the infinite complexities of daily social intercourse.

The "intellectual revolution" which we may hopefully envision on the horizon as a result of the recent scientific strides, is one from which the artist must extract every advantage. That which the prestige and depth of the arts has been perhaps too subtle to accomplish, fear and the broadened horizons of man's imagination seems likely to achieve at long last—man may learn to *think* and to *reason*. Should this hopeful judgment prove to be a truism, the creative arts will have the opportunity to blossom forth with unprecedented force and impact.

Statistical studies have demonstrated the rapid upward trend in the average number of years our own adult population spends and will have spent in formal school-

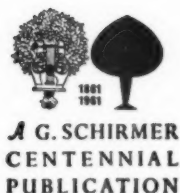
(Continued on page 19)

ONE HUNDRED YEARS OF

Music

IN AMERICA

Edited by PAUL HENRY LANG



One of the highlights of the G. Schirmer Centenary is the publication of a searching volume surveying the growth and development of American music in the last hundred years. The book, edited by the eminent critic and musicologist, Paul Henry Lang, offers a comprehensive report on every aspect of American musical life written by seventeen specialists in various fields. All articles are presented in a form that, while well documented and authoritative, is readable and should appeal to anyone interested in the tremendous cultural explosion that has occurred in the United States and is still continuing in all of the arts.



\$6.95

CONTENTS:

INTRODUCTION

Portrait of a Publishing House by *Paul Henry Lang*.

MUSICAL LIFE

THE EVOLUTION OF THE AMERICAN COMPOSER by *Nathan Broder*, Associate Editor of *The Musical Quarterly*; Adjunct Professor of Music, Columbia University.

THE AMERICAN SYMPHONY ORCHESTRA by *Helen M. Thompson*, Executive Secretary and Treasurer, American Symphony Orchestra League.

OPERA, THE STORY OF AN IMMIGRANT by *Philip L. Miller*, Chief, Music Division, New York Public Library.

CHURCH MUSIC: A CENTURY OF CONTRASTS by *Robert Stevenson*, Associate Professor of Music, University of California, Los Angeles.

THE PLUSH ERA IN AMERICAN CONCERT LIFE by *Nicolas Slonimsky*, musical lexicographer, conductor, composer, author, and editor.

BAND MUSIC IN AMERICA by *Richard Franko Goldman*, Conductor of the Goldman Band.

POPULAR MUSIC FROM MINSTREL SONGS TO ROCK 'N ROLL by *Arnold Shaw*, popular-music publishing executive and author of a biography of Harry Belafonte.

THE BUSINESS OF MUSIC

THE DILEMMA OF THE MUSIC PUBLISHING INDUSTRY by *Richard F. French*, President, New York Pro Musica; formerly Vice President, Associated Music Publishers.

MUSIC ON RECORDS—1877-1961 by *Roland Gelatt*, Editor, *High Fidelity Magazine*.

NEITHER QUICK NOR DEAD: THE MUSIC BOOK PARADOX by *R. D. Darrell*, author, critic, compiler of *Schirmer's Guide to Books on Music and Musicians*.

MUSIC AS A FIELD OF KNOWLEDGE

MUSIC EDUCATION: AN AMERICAN SPECIALTY by *Allen P. Britton*, Assistant Dean of the School of Music and Professor of Music Education, University of Michigan.

THE TASTE-MAKERS: CRITICS AND CRITICISM by *Edward Downes*, author of the New York Philharmonic program notes; formerly on the music staff of the New York Times.

THE AMERICAN MUSIC LIBRARY PAST, PRESENT, AND FUTURE by *Richard Gilmore Appel*, Music Librarian Emeritus, Boston Public Library.

MUSIC, GOVERNMENT AND THE LAW

GOVERNMENT AND THE ARTS by *Frank Thompson, Jr.*, Member of Congress for New Jersey.

COPYRIGHT AND THE CREATIVE ARTS by *Robert Burton*, Vice President of Broadcast Music, Inc.

EPILOGUE

EPILOGUE by *Hans W. Heinsheimer*, Director of Publications, G. Schirmer, Inc.

G. SCHIRMER

609 FIFTH AVENUE, NEW YORK 17
In Los Angeles, 700 West 7th St.

A NEW FIELD FOR MTNA

A COMMITTEE ON HISTORIC INSTRUMENTS

By Robert A. Warner

Dr. Warner is Associate Professor of Music at The University of Michigan, Ann Arbor, Michigan, and Chairman of the MTNA Committee on Musicology.

AT the last national convention of MTNA held in Philadelphia in February of 1961, the executive committee approved the establishment of a Committee on Historic Instruments and charged this committee with the task of preparing appropriate convention programs for the next biennial convention to be held in Chicago in February of 1963. The establishment of this committee marks another forward step for MTNA and further broadens the scope of its impressive service to the music teachers of America.

Interest in the field of historic instruments has been growing rapidly in the last decade. Fine professional ensembles such as the New York Pro Musica perform to full houses wherever they travel. A glance at new record releases testifies to the fact that the products of this and other fine ensembles are in substantial demand. It is only natural, however, that musicians should want to perform as well as listen, and even singers need the accompaniment of appropriate instruments. Consequently, *Collegium Musicum* groups in many music schools are placing increased emphasis on the use of historic instruments; and individuals, both professionals and amateur, are buying harpsichords, recorders, viols, and other historic instruments.

The renaissance of the recorder has progressed to the stage where a national organization, The American Recorder Society, has been created to serve the needs of these enthusiasts, but competent teachers of the recorder are still rare. Aspiring viol players are less fortunate. If they have been able to obtain an instrument, they can rarely find instruction. As a result the playing of historic stringed instruments is far less common, but many performers on modern stringed instruments maintain a smouldering desire for an opportunity. An agency is needed which will not only assist string and wind instrument players but which will also coordinate their activity with vocal performance for a full realization of the beauties of the music of history. Such an agency must

start at the beginning: collecting information on instruments available for purchase, publicizing materials for study and performance, and discussing basic problems of technic, never forgetting, of course, that the ultimate aim is the artistic performance of early music by historically accurate and musically effective mediums. This is the task facing the new committee on historic instruments.

At this time, the committee is in a formative stage both in regard to personnel and program. Nevertheless, work has been started by its acting chairman, Robert A. Warner, Howard Brown of the music faculty at the University of Chicago, director of their Collegium Musicum concerts, and a fine artist on the recorder has accepted membership. Three other key people have agreed to serve: LaNoue Davenport, recorder player with the New York Pro Musica, President of the American Recorder Society and director of the newly-established Recorder Workshop at The National Music Camp at Interlochen; Robert Klotman, Director of Music in the Akron Public Schools, a highly respected string teacher, a tenor violist, and the treasurer of the American String Teachers Association; and Dr. Albert Cohen of The University of Michigan Department of Music Theory, a treble violist affiliated with the Michigan Consort. All four have endorsed the aims of this committee enthusiastically. The acceptance of Mr. Davenport and Mr. Klotman establishes an appropriate liaison between this committee, The American Recorder Society, and The American String Teachers Association.

The committee would appreciate communications from those interested in its work, indicating the particular area of their interest. In addition, any suggestions concerning the proposed activities of the committee and the needs for convention sessions would be highly appreciated. Please send such communications to Robert A. Warner, Acting Chairman, Committee on Historic Instruments, MTNA, School of Music, University of Michigan, Ann Arbor, Michigan.

HOW TO TEACH YOURSELF THE RUDIMENTS OF PLAYING THE VIOL

A SEVENTEENTH-CENTURY ACCOUNT

Dr. Albert Cohen, a specialist in seventeenth-century French performance practice, is a member of the teaching staff of the University of Michigan School of Music, Ann Arbor, Michigan.

By Albert Cohen

CURRENT interest in the performance of music written prior to the mid-eighteenth century, on instruments for which such music was originally intended, has resulted in concerns of practical significance. Basically, these relate to the structure and design of the instruments themselves, the method of performing on them, and the literature available for such performance. Of the three, the method of performing on historic instruments is the one which has been dealt with least adequately by modern scholars and editors. Paradoxically, it is the one that has perhaps aroused the most concern among present-day performers on these instruments, out of practical necessity. The problem is indeed a manifold one, and much remains to be done in investigating the often meager and contradictory sources related to performance practice of earlier times—as much for the individual performer as for the group of performers.

Much of the present-day movement has become an intellectual, adult preoccupation. But it is important to bear in mind that in earlier times such musical practice pervaded the activities of most classes and of all ages. The training of children in music was a concern then as it is now,¹ and instrumental tutors de-

signed for the amateur musician appeared not infrequently, especially towards the end of the seventeenth century and the beginning of the eighteenth.

One such tutor is *The Art of Playing the Treble and Bass Viol* by Danoville, a work which was published by Christophe Ballard in Paris in 1687.² One of the earliest French tutors for viol to appear, it was issued only shortly before the more thorough and well-known *Treatise on the Viol* by Jean Rousseau, published during the same year.

A particularly interesting aspect of the work by Danoville is that it is designed for one who wishes to learn how to play the viol "in a short period of time, and even without the aid of any teacher." In an introductory paragraph, the author promises to describe to the reader a method by which he can acquire "within six months a skill which others require

complete years [to achieve]." Like most such tutors, past and present, Danoville's promises more than it can possibly accomplish. Nevertheless, the work is of value for the stress that it places on various practical details of viol playing which are often ignored in other publications devoted to the viol that appeared during the seventeenth century.

Most of the work is concerned with a description of the basic elements of musical notation and of viol tablature, an understanding of the fingerboard and of the methods of tuning the viol, and a review of the ornaments that are applied in solo performance. These facets of viol performance are not uncommonly found in other treatises of the time. What is unusual, however, is the material with which Danoville opens his work. This is related to the most elementary concern of most performers—how to hold the instrument and the bow, the proper method of placing the fingers on the fingerboard, and the correct manner of drawing the bow across the strings.

The first section of Danoville's treatise should prove helpful to present-day beginners on the viol who may wish to teach themselves the rudiments of viol playing. The major portion of Part I is given below in

(Continued on page 22)

verselle (Paris, 1636), pp. 202ff, describes a "method which is used for teaching children to play the viol." For an English translation of this passage, see Roger E. Chapman's edition of Mersenne's *Traité* (The Hague, 1957), pp. 261ff.

² The title of the work reads as follows, *L'Art de toucher le dessus et basse de viole, contenant tout ce qu'il y a de nécessaire, d'utile & de curieux dans cette science*. The sole copy of the print that appears to have survived in the public domain, and the one that was used as the basis for the translation below, resides in Bibliothèque Royale de Belgique in Brussels.

¹ For example, Marin Mersenne, in the *Traité des instruments* of his *Harmonie uni-*

MEMO

To: Members of MTNA Piano Section
From: Polly Gibbs, Chairman

Professor of Music
Louisiana State University
Baton Rouge 3, Louisiana

THE importance of teaching pupils to read well at sight is a matter that concerns piano teachers everywhere. We are keenly aware of the fact that good readers are able to learn more music, and therefore more about music, in a given length of time than slow readers. For this and other reasons, we study the learning problems of each of our students for the purpose of helping him improve his sight reading skills.

Some pupils seem talented in reading. That is, they read fluently without seeming to put much effort into learning how. On the other hand, some pupils of equal or even superior performing ability appear to be incapable of becoming excellent readers.

However, experienced teachers usually agree that with carefully directed practice all piano students can improve in this important skill. The secret seems to lie in consistently following a well-planned program.

In this work, as in other kinds of study, motivation is important. The teacher must convince the pupil that fluency in sight reading at the piano is necessary to his musical welfare and that he *can* improve if he puts forth enough effort. A confident student is often successful, whereas one who goes through the same motions without much hope is likely to fail.

Instead of allowing the student to select his own reading materials, teachers often maintain a lending library, sometimes with a rental fee, or a circulating library among students of approximately the same advancement level, each person buying one or more books which can be passed around among members of the group.

In any case the teacher would make daily assignments

for reading, and show the pupil how to attack the various problems in the assigned numbers. It is necessary to hear at the next lesson only enough of the material to show the pupil that it is an important part of his overall assignment.

Group work is especially useful in providing both incentive and opportunity for sight reading. Piano ensemble numbers and song accompaniments such as those found in school music accompaniment books are excellent for use in groups. One student might play the accompaniment while others of the group sing, or perhaps the song part might be played on another piano. Sight reading festivals planned several weeks in advance help keep the daily practice more purposeful.

Whether the teacher uses the group or the individual lesson, he must at all costs succeed in keeping the pupil's interest and determination high.

The above comments assume that the student is past the beginning stage. He understands the arrangement of black and white keys and can visualize groups of these keys as required to play his simple pieces.

It is important that he have mental pictures of keys in many different groupings at an early stage so that later he can follow notation without having to look at his hands. He must be aware of skips of thirds, fourths, fifths, and so forth, on the keyboard.

A firm foundation on which to build reading skills also includes rote playing in many keys and in various rhythm patterns. The pupil plays tunes before he understands their notation.

He learns later that up and down on the keyboard is pictured on the staff by notes moving up and down. He must form the habit of thinking these directions along with skips shown on the staff. Thus from one line to the next is a third; that is, one key is skipped. Then he realizes the principle of notation: every other white key is represented by notes on successive lines of the staff.

Soon scales and chords strengthen the pupil's understanding of the relation of score and keyboard. A piece with a signature of four sharps, for example, will involve certain groups of keys.

Some suggestions for the earliest reading drills are:

1. Use short phrases and only one hand at a time.
2. Use both treble and bass from the beginning, but choose pieces which have each phrase entirely on one staff, not moving from one to the other. Avoid anything that encourages note by note deciphering. Emphasize anything that leads to thinking groups of notes at one time.
3. It is well to use five-finger groups or simple extensions in early reading drills so as to prevent complications caused by fingering problems.
4. Tunes already learned by imitation should be used for the earliest study of notational details. Then the relation between what has been played and its picture on the staff becomes clear. The rise and fall of pitch has been heard, seen on the keyboard, felt through the muscles, and seen as pictured on the staff. Rhythm problems are clarified similarly.
5. Tunes played by ear may be written on the staff as a further aid to understanding the notation of direction and intervals involved in each phrase.
6. A helpful practice is that of saying aloud the direc-

(Continued on page 21)

SOME THOUGHTS ON PRIVATE TEACHING

BY CLIFFORD A. COOK

Clifford A. Cook is Associate Professor of String Instruments and Music Education at Oberlin College, Oberlin, Ohio.

I

Recently a plumber spent two minutes making a slight repair in my bathroom. No new part was involved. The bill for this service was \$4.25. At this rate of compensation, a half-hour job would cost \$63.75.

Most music teachers have at least as much professional preparation as the average plumber has. Investment in tools of the trade, such as several grand pianos and an extensive library of music, should balance the cost of the plumber's required equipment. But what music teacher can charge \$4.25 for two minutes of his professional services? Surely the conscientious music teacher's lessons at \$1.50, \$3.00, or \$5.00 are a great bargain today!

II

What is a *good lesson*? From the viewpoint of the child a good lesson is one in which the assignment is played in such a way that the teacher finds little to criticize. This is one type of good lesson.

But may not a lesson also be "good" when it contains considerable criticism as well as praise? Helpful advice and instruction concern improvement of faults and weaknesses, as well as pointing out virtues and building confidence. It is in a delicate balance of praise and shock treatment, correctly adjusted for each student, that the music teacher shows himself to be an astute psychologist.

What was learned in the lesson? (It's not just a matter of how well the student played.) The child and his parents have the right to ask this question about each lesson; *Did we get our money's worth?*

III

High-pressure and low-pressure teaching—both have proved successful; each has failed with certain students not adapted to such instruction. Even the best pitchers don't win all their ball games or the best hitters get a home run every time at bat! Likewise, the music teacher can't expect to "win them all." He should teach in the way that is natural for him, that expresses his own true personality.

IV

Short lessons with some master teachers:

Ottokar Sevcik's students say his great gift was that he taught them how to practice and to think for themselves.

Leopold Auer: "One great point I lay stress on in

teaching is never to kill the individuality of my various pupils. Another great principle in my teaching is to demand as much as possible of the pupil. Then he will give you something!"

Leon Sametini: "The mistake made by so many teachers is that they unfortunately try to cover too much territory. We would all be much better off if the teacher would not teach beyond that which he has thoroughly studied and mastered himself."

George Enesco never seemed concerned with time in his teaching. He showed a sense of eternity, difficult for a busy teacher to acquire.

Pablo Casals has the capacity for staying at a thing endlessly until it is "right." According to one of his artist-students, Casals' lessons were like "peeling an onion." As the student finished playing a selection, Casals complimented him, "but . . ." The selection was repeated; again a compliment was followed by another "but . . ." This process went on until the student was exhausted.

Ivan Galamian has maintained a teaching schedule of such intensity and success as to merit being called a *fanatic* on violin teaching. His enthusiasm and persistence in solving each problem for his students are well known. He says: "The teacher must be even in temperament, not subject to moods. I remember when I was studying. Sometimes I would practice very hard and go for a lesson which I thought would be a good one. The teacher was in a bad mood. He would tell me I had a terrible lesson. Perhaps another time I would not practice at all. The teacher was feeling fine. He would tell me I had a good lesson. Such a situation should not be. A student soon wonders why he should practice at all! The pupils are more sensitive than we think they are."

Albert Schweitzer has written that "there is a modesty of the soul, as well as of the body." Let the teacher beware of "playing God" with his trusting students, or their disillusionment may follow.

V

The artist is concerned with his own problems, the teacher with other people's problems. When an artist first turns to teaching, considerable groping is likely to result along two lines: (1) a tendency to rely excessively on his own playing for students, setting up a model and letting it go at that; (2) emphasis on *one*

(Continued on page 25)

CONGRESSIONAL BILLS REQUIRING YOUR ACTION

PAUL COOPER

Dr. Paul Cooper is Assistant Professor of Music Theory at the University of Michigan, Ann Arbor.

This article presents a digest of two bills introduced in the first session of the 87th Congress which are of great significance to the arts.

TWO legislative items introduced in the 87th Congress demand the immediate attention of all persons interested in music and the arts. Senators Clark and Javits have each authored bills which would prompt the cultural growth of this country. The two bills differ in approach and in execution but I believe that the basic intent of each is similar: 1) to provide for the growth of the arts in the United States—particularly in the culturally remote areas—and 2) to assure that American culture is an effective and powerful force on the international scene.

The usual negative concerns over expenditures and federal interference are scarcely applicable for either of these bills. The appropriations requested in each is a modest sum and federal interference—other than certain necessities of administration—appear to be not only minimal but non-existent.

An attempt has been made to convey the essentials of these two bills in an objective manner. Euterpe, in all probability, is non-partisan and perhaps our clue can be taken from her. The importance of these bills cannot be over-estimated yet the passage of one of the measures will require the immediate and tangible support of all persons associated with the arts. In confirming your support for one of these bills write to your senator or to Senator Joseph Clark or Senator Jacob Javits, United States Senate, Washington, D. C. Five minutes of our time, NOW, may help write an admirable page of history.

CLARK BILL

The Clark Bill (S. 785), introduced February 2, 1961 by Senators Clark, Humphrey and Pell, would provide a program of Federal grants to States, designed to help the individual States develop their resources in the major art fields—music, drama, dance, literature, architecture, painting, sculpture, photography, graphic and craft arts, motion pictures, radio, and television. The stated purposes of the grants include assistance to the States in undertaking inventories of existing projects in the major art fields, surveys of the need for additional programs, development of both so as to furnish adequate programs, facilities and services in the arts to all the people; construction of public and other non-profit centers for performance, teaching, exhibition, protection of historical, architectural and artistic monuments, and support of research and demonstrations in the various art fields.

The bill stipulates that Congress appropriate \$5,200,000 for 1961 (and similar amounts in subsequent years) to finance these grants, and outlines exact and specific requirements which must be met by the States in order to become eligible to benefit by the "National Cultural Development Act." In applying for a grant, a State would designate a State agency as the sole administrator of the plan, setting forth a program under which funds would be expended solely on projects approved by the State Agency, provide for reports by the State Agency as required from time to time, assure coordination of the program with existing cultural activities of educational and other public and non-profit organizations in the State, and provide for proper fiscal controls and accounting procedures.

Each State, for which a plan had been approved, would be entitled to an allotment equal to the total appropriation for Federal grants divided by the total number of States (including the District of Columbia and Puerto Rico), with the provision, however, that in no case the Federal share of the cost of a State program or project should exceed 50 per cent of the total cost. To illustrate—under the requested appropriation of five million, two hundred thousand dollars for 1961, each State meeting the requirements would be entitled to a grant of one hundred thousand dollars. If any portion of a State allotment remained unobligated at the end of the fiscal year, that portion would be made available to the State for the same purposes for the next fiscal year in addition to its next allotment. In the event of withdrawal of certification of a State Agency for non-compliance, such as diversion of funds, improper expenditures, inadequate State participation etc., no further payments would be made by the Federal government until correction of the default or failure, or, if correction were impossible, until the State would repay improperly expended Federal funds.

The administration of the Federal Grants as provided in the Clark Bill would come under the jurisdiction of the Secretary of Health, Education and Welfare, who would approve, modify or reject individual State plans (in compliance with the provisions of the Bill), would determine the proportion of the cost of the program to be borne by the Federal Government (not to exceed, as mentioned above, a Federal share of 50 per cent of the total), would require reports by the State Agency, and would withdraw certification from a State Agency—after reasonable notice and opportunity for hearing—in the event of non-compliance with the provisions of the Bill.

JAVITS BILL

This Bill (S. 1250), introduced by Senator Javits, March 8, 1961 proposes that Congress establish a United
(Continued on page 21)

WEST CENTRAL DIVISION CONVENTION

Colorado — Iowa — Kansas
Missouri — Nebraska — South Dakota

FIFTH BIENNIAL CONVENTION
February 27—March 2, 1962

Hotel Sheraton-Fontenelle, Omaha, Nebraska
USHER ABELL

Plans for the 5th biennial convention of the Western Central Division of Music Teachers National Association are being completed by section chairmen. First Vice President, Mr. Robert Dexter Fee, of Denver University, is in charge of the program. The Sheraton-Fontenelle Hotel in Omaha will be the site of the meeting which will be from February 27 through March 2, 1962.

Local chairman for the convention will be Mrs. Mildred S. Rush, and co-chairman will be Mrs. John G. Flannigan, president of the Omaha Music Teachers Association.

A pre-convention meeting of the Council of State and Local Associations will be held beginning on Monday, February 26, 1962. Dr. Francis J. Pyle of Drake University, Des Moines, Iowa, Second Vice President of the Western Central Division, is organizing this meeting. It will consist of a workshop for all officers of the state and local associations.

A general session will feature the performances of string quartets composed by members who are residents in the states comprising the Western Central Division. Dr. Robert C. Marek of the Music Department of the State University of South Dakota, Vermillion, is chairman of the American Music Section. The resident string quartet of Kansas State University, Manhattan, will perform the quartets at the general session which will be held from 2:00 p.m. to 3:30 p.m. on Thursday, March 1, 1962. Members of the quartet are:

George Leedham—First Violin
Luther Leavengood—Second Violin
Clyde Jussila—Viola
Warren Walker—Violoncello

Dean Archie M. Jones of the Conservatory of Music of the University of Kansas City will have charge of the college choral sessions.

The following persons are in charge of the other sections:

MUSICOLOGY:	Dr. Allen Green, School of Music, Denver University, Denver, Colorado.
ORGAN:	Dr. Russell Saunders, Drake University, Des Moines, Iowa.
PIANO:	Miss A. Ruth Johnston, 1523 Welton St., Denver 2, Colorado.

STUDENT ACTIVITIES:	Mrs. Beth Miller Harrod, 132 South 13 St., Lincoln, Nebraska.
MUSIC IN THE SCHOOLS:	Miss Eunice Boardman, 101 North Busey, Urbana, Illinois.
STRINGS:	Dr. Eugene Hilligoss, College of Music, University of Colorado, Boulder, Colorado.
VOICE:	Mr. Raymund Koch, Drury College, Springfield, Missouri.
WINDS AND PERCUSSION:	Mr. Kermit Peters, Omaha University, Omaha, Nebraska.
CHURCH MUSIC:	Mrs. Adelaide Ports Spurgin, Lincoln Methodist Church, 2723 North 50th Street, Lincoln 4, Nebraska.
MUSIC IN THE CHURCH SCHOOL:	Sister M. Casimir, O.P., 5720 "A" Street, Lincoln, Nebraska.
COLLEGE MUSIC:	Dr. Thomas Gorton, School of Music, University of Kansas, Lawrence, Kansas.
COLLEGE ORCHESTRA:	Mr. Emanuel Wishnow, Chairman, School of Fine Arts, University of Nebraska, Lincoln, Nebraska.
THEORY-COMPOSITION:	Mr. Wayne Scott, College of Music, University of Colorado, Boulder, Colorado.

An evening performance will be provided by the Music Department of the University of Omaha, with Dr. James B. Peterson, Head of the Department, in charge.

The biennial banquet for all members attending the convention will be held on Thursday evening, March 1, 1962.

EAST CENTRAL DIVISION CONVENTION

March 6-9, 1962

Hotel Loraine, Madison, Wisconsin

CHARLES BOLEN

Meeting for the first time in Madison, Wisconsin, East Central MTNA promises to have an unusual program attraction. Among the well known musicians participating are pianists Muriel Kerr and Eugene Bossart, harpsichordist Alice Ehlers, soprano Frances Greer, baritone Bruce Foote.

Interesting sessions in piano, voice, strings, theory, musicology, organ and church music, wind and percussion, and school music will emphasize performance and pedagogy. Several college and university organizations will perform.

Section chairmen planning the program are:

ORGAN: Theodore Lams, Northwestern University, Evanston, Illinois.

JUNIOR PIANO: Guy Duckworth, Music Department, University of Minnesota, Minneapolis, Minnesota.

SENIOR PIANO: Ava Case, School of Music, University of Michigan, Ann Arbor, Michigan.

STUDENT AFFILIATE: Marjorie Newhouse, 432 Fremont, Fostoria, Ohio.

MUSICOLOGY: Herbert Livingston, School of Music, Ohio State University, Columbus.

VOICE: Richard Miller, School of Music, University of Michigan, Ann Arbor, Michigan.

COLLEGE AND UNIVERSITY: James Paul Kennedy, Music Department, Bowling Green University, Bowling Green, Ohio.

WIND AND PERCUSSION: Jack McKenzie, School of Music, University of Illinois, Urbana, Illinois.

STRINGS: Lowell Creitz, School of Music, University of Wisconsin, Madison, Wisconsin.

Jack Pernecky, Department of Music, Michigan State University, Lansing, Michigan.

SCHOOL MUSIC: Samuel Burns, University of Wisconsin, Madison, Wisconsin.

THEORY: Robert Lawson, Wayne State University, Detroit, Michigan.

PROGRAM: Charles Bolen, Department of Music, Ripon College, Ripon, Wisconsin.

The Madison chairman is Emmett Sarig, University of Wisconsin.

Both Wisconsin and Illinois state associations are meeting with the divisional meeting.

GROWING PAINS?

NOT IF YOU ARE USING

THE MARK NEVIN PIANO COURSE

Here is the teaching method that progresses so smoothly, growing pains are eliminated from the learning process. PIANO STUDY THROUGH MELODY AND MUSICIANSHIP is the guiding light which for the past year has inspired teachers and pupils.

A combination of essential elements sets this course apart from the others: Technique is not taught in a cut and dried manner—rather it is stressed through the medium of meaningful music. Solos have words to aid the process of memorization . . . all the tunes are catchy and singable. The student reaches each new plateau assured of constant advancement.

PREPARATORY BOOK\$.85 BOOK ONE\$ 1.25 BOOK TWO\$ 1.25 BOOK THREE\$ 1.25

HAVE YOU HEARD THESE DELIGHTFUL MARK NEVIN PIANO SOLOS?

(Easy to Intermediate Grades)

GOOFY MONKEY35	JAZZ PRELUDE40	NOCTURNE FOR40	PARADE OF THE TIN35
HANDSPRINGS40	JUMPIN JALOPY35	MODERNS40	SOLDIERS35
JAZZ MINIATURE50	MUSETTA'S WALTZ40	PEEK-A-BOO! I SEE YOU35	TANGO BONGO50

Just Published!

MAGIC KEYS—Book Three

by Louise Curcio

The much anticipated sequel to Books One and Two is now available. The continuation of this delightful presentation for the elementary piano student contains additional supplementary theory and slightly more advanced music.

Music is in the keys of C, G, D, A, F, B \flat , E \flat (All Major), which of course means up to 3 \sharp s and 3 \flat s. Many musical symbols are introduced such as: Accent marks, crossing hands, first and second endings, octaves (8va), staccato and legato, D.C. al Fine, grace notes, etc. MAGIC KEYS contains more than 60 pieces illustrating these points. Many of the pieces are simplified familiar children's favorites.\$ 1.00

TEACHING PIECES BY LOUISE CURCIO

CLOCK ON THE SHELF
DAY DREAMS

HERE COMES THE BAND
HERE COMES THE GENERAL

RED VELVET SHOES
SHADOW DANCE

UP IN THE CLOUDS
WHISPER WALTZ

Price — .30 Each

Write For Free Thematics And Piano Literature

THE B. F. WOOD MUSIC COMPANY, Inc.

250 W. 49th St. • New York 19, N. Y.

SOUTHERN DIVISION CONVENTION

February 13-16, 1962
New Orleans, Louisiana
Hotel Sheraton-Charles

VERNON H. TAYLOR

THE mixing of business with pleasure can be a real do-it-yourself experience when you attend the Southern Division Regional Convention of the Music Teachers National Association in New Orleans, February 13 to 16, 1962. As for the city itself, the red carpet is always out in festive array. Those of you who have been there already know all about it: and those of you who have not, can only know the truth by seeing for yourselves just what it is like.

To distract you from the fullest

pursuit of your temptations, there will be concerts by the New Orleans Philharmonic, colorful events in opera, outstanding soloists like William Alton (winner of the Young Artists Competitions), plus top flight teachers, clinicians, speakers, student performers and numerous special interest sessions. And, for your very special convenience, exhibitors will display for your personal inspection vast stocks of teaching materials, program literature and professional equipment.

Your Committee Chairman will be

MTNA PROCEEDINGS

Issued annually from 1906 to 1950 inclusive. Each volume contains papers and addresses presented at conventions, reports of officers, committee reports, membership roster, etc.

Volumes available for the years:

1941, 1945, 1947, 1948, 1949, 1950

Formerly sold at \$5.00 per volume.

Special price in effect now:

65¢ per volume

We pay postage

Music Teachers National Association

775 Brooklyn Avenue

Baldwin, New York

the Progressive, Modern, Up-To-Date

RAY GREEN

Piano Books for Young Pianists

Write for descriptive brochure telling you more about this exciting teaching series . . . Ask for the SPECIAL INTRODUCTORY 20% DISCOUNT Coupon for Teachers on a set of the A, B, C and D Books . . . Get your FREE copy of any one of the famous SONATINAS for Piano Solo by Ray Green . . . Write to the publisher for these . . .

A-BOOK for the Earliest BEGINNER, the B-BOOK for the STUDENT BEGINNER, and the C-BOOK for YOUNG PIANISTS and the D-BOOK for YOUNG SOLOISTS are now available in this UNIQUE Piano Teaching Series. The E-BOOK for YOUNG ARTISTS and the F-BOOK for YOUNG MASTERS are in preparation. Supplementary materials and piano solos integrated with the Series are available and in preparation.

Ray Green, whose POLKA SONATINA No. 1 has become a piano teacher's favorite, is available for Piano Clinics and Demonstrations of his PIANO BOOKS FOR YOUNG PIANISTS. Write to the publisher for descriptive brochure and available dates in your area.

AMERICAN MUSIC EDITION

5 Great Jones Street, New York 12, N. Y.

SEPTEMBER-OCTOBER, 1961

pleased to hear from you regarding your program interests. If you have any words of wisdom to offer them, please direct your suggestions to the following persons in charge of sectional meetings and special interest areas:

STRINGS: Emil Raab, Music Department, University of Alabama, University, Alabama.

MUSIC IN THERAPY AND FUNCTIONAL MUSIC: Dr. Donald Michel, School of Music, Florida State University, Tallahassee, Florida.

AMERICAN AND CONTEMPORARY MUSIC: Richard Willis, Shorter College, Rome, Georgia.

STUDENT AFFAIRS: John Anderson, Music Department, University of Georgia, Athens, Georgia.

AUDIO-VISUAL: Haskell Boyter, 740 Bismark Road, N.E., Atlanta, Georgia.

SENIOR PIANO: Doris Owen, School of Music, University of Louisville, Louisville, Kentucky.

VOICE: Rolf Hovey, Berea College, Berea, Kentucky.

CHURCH AND ORGAN MUSIC: George Brown, University of Southwestern Louisiana, Lafayette, Louisiana.

JUNIOR PIANO: Duchein Cazedessus, Louisiana Polytechnic Institute, Ruston, Louisiana.

CERTIFICATION: Dr. Sigfred Matson, Mississippi State College for Women, Columbus, Mississippi.

WIND AND PERCUSSION: Gomer Pound, Mississippi Southern College, Hattiesburg, Mississippi.

THEORY-COMPOSITION: Dr. Lee Rigsby, Woman's College of the University of North Carolina, Greensboro, North Carolina.

MUSICOLOGY: Dr. Edward Reilly, Converse College, Spartanburg, South Carolina.

REGIONAL AND FOLK MUSIC: Dr. Irving Wolfe, Peabody College, Nashville, Tennessee.

PUBLICITY: Vernon H. Taylor, Vice-President, Southwestern at Memphis, Memphis 12, Tennessee.

In NEW ORLEANS we will be seeing YOU the second full week of FEBRUARY 1962.

WHENCE COMETH . . .

(Continued from page 7)

regional accreditation groups to evaluate and improve secondary schools throughout America. In the new 376 page edition of this manual, which is reissued each ten years, the music section has been carefully revised and the following two important criteria for the evaluation of the organization of secondary school music programs have been added:

Criterion 7. Teachers encourage selected students to study (music) privately.

Criterion 8. The contributions of private teachers to the school music program are recognized and encouraged.¹

In my opinion these two statements constitute a new milestone in the coordination and unification of private and school music teaching. They make possible an entirely new climate in which to bridge the gap between the work of the private music teacher and the instructional program of the high schools.

I am saying as forcefully as possible that the dramatic changes which are happening in our nation and in our educational system provide abundant opportunities and challenging obligations for the profession of the private music teacher. Never were conditions so fortunately appropriate and ready for leadership and action.

But two major questions press us: First, *will this action and change occur by the united and voluntary action of music teachers and their elected leaders, or will it occur through external agencies and legal means?* And second, *will the needed actions occur without being "too little and too late?"*

YOUR PROFESSIONAL ROLES AND OBLIGATIONS

Your work as a private music teacher can be divided into certain very specific and inescapable professional roles and obligations:

1. *To the children you teach.* Are your pupils receiving the best instruction which your profession can

provide? Are the music talents of these children in their formative and priceless years being developed most appropriately and effectively? Are you adequately preparing the pupils for their continuous musical development after they leave your teaching and care?

Private music teachers have the privilege accorded to few other teaching fields—the opportunity to teach pupils individually rather than in groups. Each pupil can have an "honors program" designed to take him as far and as fast as his talents and ambition will take him. It is not enough that the pupil is good or even superior. The question is: Is the pupil stretching himself to his full capacity and reaching his highest level of excellence? Anything less is only tolerating mediocrity on the part of the pupil and of the teacher.

2. *To the parents of your pupils.* Are you fully justifying their faith in you and their great dependence upon you as a teacher?

3. *To the schools your pupils attend.* Are you in close communication and cooperation with the school authorities and the school music teacher? Does your teaching supplement and enrich the schools' music and educational programs?

Private music teachers must reach out beyond the comfortable security of their studios and rise above the complacency of their own egos. We can no longer tolerate the isolation and separation of the private music teacher from her counterparts in the schools. Private and school teachers must unite in their efforts to give every child his full measure of our musical heritage and future.

4. *To your state and country.* Does your teaching carry out the aims of our society for the fullest possible development of each child within a total concept of the individual's obligation to his fellow man and to the welfare of our nation?

5. *To your profession.* Are you doing your part to maintain and improve the quality and effectiveness of the profession of private music teaching? Are you paving the way for the next generation of music teachers to follow in your footsteps at a higher level of quality and effectiveness?

Professional participation is a two-way process in which you both receive and give. Your obligation to

grow professionally has a counterpart in your duty to contribute your knowledge and experiences to your professional associates and peers. As the years of your teaching career roll by, your role in professional activities shifts from the follower functions to the leadership services. Both processes invariably enrich your teaching and increase the probability that your pupils will receive their full measure of knowledge and inspiration from your teaching.

The least you can do as you begin another year of teaching is to face such questions as these squarely and evaluate yourself critically as a private teacher of music. If you are like most of us, you will not be very satisfied with the answers you find. I would even hope and predict that you will be uncomfortable enough to be motivated anew to do something additional this year about your own competencies and the challenges which surround your professional roles and obligations as one of America's private music teachers.

As you review your past years of teaching and plan for the coming year, you may have disturbing memories like the teacher in the following quotation, for which I again am indebted to Professor Raleigh Schorling:¹

"I TAUGHT THEM ALL

"I have taught in high school for ten years. During that time I have given assignments, among others, to a murderer, an evangelist, a pugilist, a thief, and an imbecile.

"The murderer was a quiet little boy who sat on the front seat and regarded me with pale blue eyes; the evangelist, easily the most popular boy in the school, had the lead in the junior play; the pugilist lounged by the window and let loose at intervals a raucous laugh that startled even the geraniums; the thief was a gay-hearted Lothario with a song on his lips; and the imbecile, a soft-eyed little animal seeking the shadows.

"The murderer awaits death in the state penitentiary; the evangelist has lain a year now in the village church-

(Continued on page 25)

¹*Evaluative Criteria*, Washington, D.C.: National Study of Secondary School Evaluation, 1960 Edition, p. 179.

¹This statement signed N. J. W. appeared in *The Clearing House* for November, 1937, and was quoted by Dr. Schorling in *Student Teaching*, op. cit., p. 47.

CREATIVE . . .

(Continued from page 8)

ing in the very near future. In addition, a wide variety of studies are being made public with increasing frequency concerning the work being done by various governments and or-

**THE
NEW ENGLAND
CONSERVATORY**

A COLLEGE OF MUSIC

JAMES ALIFERIS, President

**BACHELOR AND MASTER OF
MUSIC DEGREES**
in All Fields

DIPLOMA AND ARTIST'S DIPLOMA
in Applied Music

FACULTY includes Principals of the Boston Symphony Orchestra

Performing organizations include:

**SYMPHONY ORCHESTRA
SYMPHONIC WIND ENSEMBLE
ORATORIO CHORUS
A CAPPELLA CHOIR
OPERA**

Write to the Dean for information regarding admission and scholarships

290 HUNTINGTON AVENUE
BOSTON 15, MASSACHUSETTS

ganizations in the primitive regions of the world to provide an education for these long dormant, isolated peoples.

This widespread activity will, of necessity, radically alter the complexion of our civilization and will in turn demand a more stimulating and challenging intellectual climate. A true understanding of and sensitivity to the language and spirit of the arts may then justifiably be expected to be forthcoming from a mass audience.

This broad scope of influence is one which is desperately sought at the present time, but there are only a few who would pretend to themselves that much more than a small degree of that influence has actually been achieved.

There is one precept which this author considers to be of vital importance in the establishment of a rewarding and meaningful experience with a work of art; one which should be hailed by every artist and sought by every lover of the arts; one which, by the very nature of our civilization, has almost been lost to posterity—that is, intimacy.

Due perhaps to the rapid pace of our culture, the wide variety of distractions justified by the rather innocuous terms — "entertainment," "recreation," or "diversion," or perhaps to the very threatening so-called "Population Bomb," the opportunity for an intimate relationship with a work of art has become extremely rare.

The intimate relationship of which I speak is that relationship which facilitates a meeting of the minds. It is one that provides an opportunity for the creative artist to "converse" with his public under circumstances which are conducive to careful deliberation, sensitive perception and keen introspection.

Our way of life provides little opportunity for intimacy. The marvel of television has been frequently pointed to as being a "return to the family unit" or as the "finest" entertainment in the "intimacy" and comfort of one's own living room.

There is little question as to the fact that the television industry does occasionally provide an "entertaining," educational or provocative show. But, as for intimacy, nothing could be further from the truth.

Yes, the situation is an intimate one in the sense that an individual may sit in his pajamas or her nightgown watching a performance having a "cast of thousands." However, intimacy is not a principal or final goal in the process of preparing programming which is frequently directed at no more than a six year old's mentality and is intended to provide a handsome profit for the sponsors by appealing to audiences which number in the many millions.

The merits and weaknesses of television are certainly not our concern in this discussion. We should recognize, however, that the artistic quality is often highly questionable and the degree of intimacy is virtually nonexistent.

It is this author's firm contention that no matter how high the fidelity, how stereo the stereophonic, or how curved and colorful the screens become, there is no substitute for a live experience in the concert hall, on the stage or in the museums of art—abridged versions of the great literary classics do not even deserve to be mentioned.

The artist cannot retain any degree of integrity if he can compromise with this precept. Certainly it is wonderful that fine reproductions of great art works (be they plates or platters) are available to the public at large, and that a much broader awareness of art generates from their existence. But, let us be adamant about our insistence that a secondary

EDUCATION FOR SUCCESS IN THE MUSICAL PROFESSION

One- and two-year Certificate courses prepare for private studio teaching. Four- and five-year courses lead to Bachelor's and Master's Degrees, and include cultural training at Downtown Center of University of Chicago.



Majors in piano, voice, organ, violin, 'cello, wind instruments, composition, and public school music.



Faculty of renowned European and American teachers includes distinguished opera and concert artists.



Founded 1895. Splendidly equipped lake-front building in the heart of cultural Chicago. Dormitory accommodations.



Many opportunities for public recital, solo and group performance. Symphony orchestra. Chorus. Opera Class.



Member of the National Association of Schools of Music.
For free catalog, write to Arthur Wildman, Musical Director.

SHERWOOD MUSIC SCHOOL
SHERWOOD BUILDING • 1014 S. MICHIGAN AVE. • CHICAGO 5, ILL.

(Continued on page 20)

CREATIVE . . .

(Continued from page 19)

or tertiary source can never provide a valid basis for the extraction of the depths or subtleties of the master's creative genius.

It is not my intention, by these remarks, to suggest that the artist should not permit reproductions or recordings to be made of his works, or that he should condemn such a practice. Quite the contrary. It is infinitely satisfying to a composer

to learn that an organization is desirous of recording his latest symphony, not to speak of the all too modest remuneration which he might expect for his efforts. Such recognition is rewarding to the artist and good for the culture at large.

But, at the same time, a vigorous campaign must incessantly be waged to promote the general acceptance of the basic precept that a book must be read; music must be heard in live performance (no panning television cameras or distorting microphones); the visual and plastic arts must be

seen in the original if the material which is basic to their very existence is to exercise its true influence; and, the dramatic arts must provide an opportunity for a meaningful relationship to develop between the actor and his audience.

Stated in a more concise manner, the obvious representation of a work of art represents the subtlety, intricacy, and depth of the work no more than the outer skin or shell of a guided missile represents the fantastic engineering and scientific achievements embodied within.

The challenge which is faced by the creative artist consists then of a complex of factors which become so intertwined as to make isolation, even for the sake of discussion, almost a fruitless chore. However, if a concise identification of the integral parts will assist in clarifying and unifying the broad challenge, this effort is justified.

In the first instance, the artist must develop a keen awareness of the world in which he lives, its people and some understanding of the degree of the complexity of social interaction. He must, at the same time, exert a major effort to provide a stabilizing influence as our educational system is scrutinized and must prevent the evolution of an unbalanced curriculum which pays naught but lip service to the existence of the arts.

As a more reasonable balance between the significance of emotional and intellectual stimulation, reaction is achieved through the magnification of the mental capacities of man. The artist must also strive to attain that balance in his creative endeavors. And finally, the nurturing of one of the most vital aspects of artist-audience communication, the opportunity for an intimate relationship between art and perceiver, must be propounded unceasingly by the spokesmen for and recorders of our civilization.

This multiplicity of ideas is the challenge faced by the creative artist. They must become the very marrow in the bones of the creative being which, when injected with the energy and personal realm of experience, joys, frustrations and sorrows, will provide the inspired creative expression of our contemporary civilization.

THE PREFERRED PIANO METHOD!

THE MICHAEL AARON PIANO COURSE

From coast to coast and border to border, Michael Aaron is the 'first name' in piano teaching methods. The excellent Michael Aaron Piano Course and the helpful theory and performance books of Aaron insure a well-rounded keyboard education for the student.

The carefully graded Piano Course consists of the following:

Primer	\$.75	Michael Aaron Piano Course Book Five	1.25
Michael Aaron Piano Course Book One	1.25	Michael Aaron Adult Piano Course	
Michael Aaron Piano Course Book Two	1.25	Book One	1.25
Michael Aaron Piano Course Book Three	1.25	Michael Aaron Adult Piano Course	
Michael Aaron Piano Course Book Four	1.25	Book Two	1.25

Other Instructional and Fun Books by Michael Aaron

Michael Aaron Piano Technic Book 175	Michael Aaron Piano Duet Book	1.00
Michael Aaron Piano Technic Book 275	Michael Aaron Note Reader	1.00
Michael Aaron Piano Album85	Michael Aaron Note Spelling Game	1.35

THE MUSIC OF LEROY ANDERSON FOR PIANO (Book One)

A handsome folio for the upper-intermediate pianist, containing some of Leroy Anderson's best loved pieces. Sparkling arrangements of: BLUE TANGO, PROMENADE, THE SYNCOPATED CLOCK, SONG OF THE BELLS, FORGOTTEN DREAMS, THE FIRST DAY OF SPRING, SARABAND and THE PHANTOM REGIMENT.

Price — 2.00

TWO NEW PUBLICATIONS BY MARVIN KAHN

STRICTLY POPULAR

Standard Keyboard Melodies and Improvisations for Popular Piano Playing. A collection of all time favorites arranged for the upper intermediate grade pianist.

CONTENTS include modern, professional arrangements of:

I CAN'T GIVE YOU ANYTHING BUT LOVE
• JEALOUS • A GHOST OF A CHANCE
• I LET A DREAM GO OUT OF MY HEART
• IN A SENTIMENTAL MOOD • MARY LOU
• HOLD ME, THRILL ME, KISS ME
• NOBODY'S SWEETHEART • WHISPERING GRASS and others 1.50

POPULAR BEGINNER

for Teenagers and Adults

A PRACTICAL METHOD for learning chords and their uses; playing popular music; learning the blues progression; how to play a lead sheet; full chordal bass; chord inversions; etc.

Included are illustrations which utilize original compositions and such popular standard favorites as: JEALOUS • THAT'S MY DESIRE • I CAN'T GIVE YOU ANYTHING BUT LOVE • MARGIE • GIRL OF MY DREAMS 1.25

A Centennial Celebration!

ECHOES OF THE CIVIL WAR

25 Songs Made Easy to Sing and Play by GEORGES BERMONT

The most popular songs of the North and South, arranged for piano with words, music and chord symbols. Playable by guitar and all keyboard instruments.

Contents include: BATTLE HYMN OF THE REPUBLIC, DIXIE LAND, BONNIE BLUE FLAG, GOOBER PEAS, JUST BEFORE THE BATTLE MOTHER, TENTING ON THE OLD CAMP GROUND, etc. 1.00

Write for Piano Catalog

MILLS MUSIC, INC.

1619 Broadway, New York 19, N. Y.

CONGRESSIONAL BILLS . . .

(Continued from page 14)

States Arts Foundation, similar to the Arts Councils of Canada and the United Kingdom, which have played such a notably successful part in furthering the cultural growth of their nations. The avowed purpose of this Foundation would be to stimulate widespread presentation of productions in the performing and visual arts in all regions of the United States, to promote national recognition of the arts as a valued part of our cultural and educational resources, and to assure representation of U.S. cultural achievements in international exchange.

The performing and visual arts in this context are defined as the arts related to performances of theatrical plays, dance, ballet, musical works, and the arts of painting, sculpture, photographic, graphic and craft arts, playwriting, acting, directing, staging, scenic and costume design, and composition and performance of music, opera, and dance and ballet.

The Foundation would seek to promote both instruction in and performance of performing and visual arts, by financial assistance and support to professional and civic groups and non-profit private, public, educational, institutional or government groups provided that no part of the net earnings of such groups may inure to the benefit of private stockholders.

The Foundation would encourage performance of new works as well as existing literature, with special emphasis on the works of citizens and residents of the United States and the Americas.

On the international scene, the Foundation would be authorized (subject to approval by the President and in consultation with the State Department) to sponsor and cooperate in international cultural activities, including performances in other countries.

Structurally, Senator Javits' bill provides that the Foundation be directed by a board of twelve trustees and a Director, all to be appointed by the President with the advice and consent of the Senate, and providing wherever possible for representation to the arts, to civic, educational, professional, and trade union groups concerned with the performing and visual arts. The Foundation in turn would be authorized to appoint persons not connected with the Foundation to serve on committees and panels concerned with particular aspects of the arts and particular regions of the country.

The financial support for the Foundation would be provided by congressional appropriations: \$5,000,000 for 1962 and amounts not to exceed \$10,000,000 for each subsequent fiscal year, to be determined by the Congress.

In addition, the Foundation would seek to develop, wherever practicable, the principal of matching funds with States and public or private agencies, and would be specifically authorized to accept gifts, loans, leases, to purchase and to dispose of property, and to utilize uncompensated volunteer personnel and services.

Lastly, the bill provides that the Foundation render an annual report to the President for submission to the Congress, summarizing activities and presenting recommendations.

MEMO . . .

(Continued from page 12)

tion and interval: for example, D-up-up-down a third. This is followed by playing the keys as directions are recited. Then letter names of the keys may be added. Such practice helps form the habit of thinking the shape of a group of notes.

For the more advanced student the following suggestions may be used:

1. Select material somewhat easier than that used for repertoire.
2. Before beginning to play, form habits of observing all preliminary details such as clef and key signature. Title, composer, and the musical directions usually given in upper left corner must not be overlooked.
3. Determine the chief rhythmic patterns and clap them before beginning to play.
4. Scan the piece for difficulties including changes of clef and signatures.
5. Visualize scale groupings as indicated by the signature. If necessary, play the scale.
6. Look for repeated melodic and harmonic patterns and for scale and broken chord passages.
7. Play at least the notes that come on the important pulses of each measure, even though some intervening must be skipped. Practice in playing only these important pulses of each measure helps develop a rhythmic movement of the eye across the page, a characteristic of good reading.
8. Feel the beat and movement of the music and be carried along on this movement. Keep going no matter what happens.
9. Read double notes and chords in the same manner as melodies are read: i.e., up from the lowest note in certain intervals. Successive chords should be compared for repeated notes.

Above all, the student must feel that a first reading should be as correct as possible. He should feel an urgency to do well, as well as he would want to do if he should never again have such a chance. Daily work of this sort pays in increased skill in accurate reading.

FURTHER REPORTS ON RELEASED TIME FOR PIANO LESSONS

Summer workshops gave me an opportunity to find out more about the practices of several states in the matter of released time from school for piano lessons. Several teachers reported that schools gladly granted the privilege because of the advantage to the school music program when students had piano lessons.

Schools in Idaho, Washington, Kansas, and Arkansas were represented by teachers who gave favorable reports. Many other cities and towns have piano teachers in the school building, but do not permit students to go to outside studios.

If you are interested in the names of towns where released time is granted, let me hear from you. Please write also if you can add to our list.

HOW TO TEACH . . .

(Continued from page 11)

an English translation.³

THE ART OF PLAYING THE VIOL

The first discipline that I prescribe for myself, and the rule that I advise

³ This material is found on pp. 7 to 14 of the work, which is in four parts and comprises 48 pages in all.

all those who are interested in this art to observe, is to abstain from making any faces, such as gestures of the head, openings of the mouth, and restlessness of the body, which are postures that generally displease everyone. This is so much the case that those who execute the most difficult pieces while fidgeting do not please as much as those who play only a Minuet, but in a graceful way. It is said of the former that he has a good hand but that he makes contortions and postures while playing, and of the latter that he plays only

short tunes but that the manner with which he presents them is engaging, and by his graceful bearing he attracts the admiration of everyone.

CHAPTER I

THE MANNER OF HOLDING

THE VIOL

A large man should use a seat proportioned to his height, one which is neither too high nor too low. Next, he should sit on the edge of it and not on the flat part, because he would then not be able to hold the viol well. After that, he should support the viol between the calves of the legs, without clasping it with the knees, and always turning the toe of the left foot outwards. In this manner the viol will be placed in its requisite position.

A small man should likewise use a proportioned seat, and sit in the same manner that I have prescribed for the former.

CHAPTER II

ON THE POSITION OF THE

HAND

When the viol is supported and placed at a height that is appropriate and necessary, the hand should be placed in the proper position. This hand position is of no small consequence; it is by means of its fine deportment that one can execute chords. . . . It is impossible for those who have the habit of gripping the viol to ever execute anything with cleanliness, because they are obliged to play with the flat part of the finger, and the hand, because of continuous irregular movements, slips from the top of the fingerboard to the bottom. It is necessary therefore to avoid this bad habit and to acquire the good one that is explained in the rule which follows.

In the first place, the fingerboard of the viol should be held away from the left eye by the distance of a good half-foot, tilted a little forward. Then, the hand should take its proper

presser piano "pops"

by denes agay

*A series of all-time hits,
traditional and classic
... fresh new arrangements
... yesterday's favorites
set in today's popular style
... new, modern rhythmic
and tonal patterns
... variety in tempos and tunes
... entertainment for every age
—every occasion ... delightful
study and recreational material
... for the grade 2 and 3 pianist.*

these books sold only in U.S.A.

See your local Music Dealer



Theodore Presser Company

Bryn Mawr, Pennsylvania

"pops" #1

El Chocio • Espana • "Fledermaus" Polka
Heart of My Heart • Honey Dat I Love So
Well • I Love You • Maple Leaf Rag
Martha, Martha • Mattinata • Melody of
Love • My Wild Irish Rose • Rock and Roll
Lullaby • Sweet Betsy from Pike • When
You Were Sweet Sixteen • Yellow Rose of
Texas.

"pops" #2

Adios Muchachos • Alabama Hoe Down
Boll Weevil Boogie • Helena Polka
Hello Ma Baby • Mambo Lindo
Marionette's Funeral March • Nocturne in
Waltz Time • On the Banks of the Wabash
Paper of Pins • Rock and Roll "Smoky"
Romance • Song of India • Sweet Rosie
O'Grady • Tarantella Napoletana • Tell
Me Pretty Maiden • Tell Me Why
Yesterthoughts

"pops" #3

Calypso Serenade • "Careless Love"
Boogie • Cindy • Czardas • Greeting Song
I Am The Very Model • I Have a Song
I Love You Truly • Il Bacio • Love Duet
Love Somebody • The Memory Waltz
Polka Italiana • The Rock and Roll Twins
Sweet Marie • Swiss Hiking Song • Tango
Argentino • Theme (Addio del Passato)
When The Saints Come Marchin' In
Whistling Rufus

"pops" #4

Aupres de Ma Blonde • Auro Lee • Because
"Blue Danube" Cha-Cha • The Chase (Galop)
Glow Worm • He's Got The Whole World
In His Hands • In The Good Old Summer-
time • Just A-Wearyin' for You
Kashmiri Song • Land of Hope and Glory
Lonesome Road • Theme from Piano Concerto
No. 1 • Wedding of the Winds • Yale Boole

"pops" #5

Cha-Cha Rhapsody • Chiapanecas • Dear
Old Girl • Down South • Entry of the
Gladiators • Hora • Ida! Sweet As Apple
Cider • La Sorella • March of the Toys
Meet Me In St. Louis, Louis • Musetta's
Waltz Song • My Curly-Headed Baby
Nick-Nack Paddy-Whack • Rock 'N' Roll
Jamboree • Theme From the "Pathetique"
Symphony.

position.

The elbow should be held a bit elevated, and the fingers always bent. They should be raised above the fingerboard by only the thickness of a coin.⁴ It is necessary that the tip of the first finger be always turned towards the pegs, and that the others be separated by an equal distance. The thumb should always hold its position under the second finger, and follow it wherever it might shift during the course of a piece. The thumb should always lie flat. Observe that it is necessary to avoid having a hollow hand, and that the wrist must be held a bit raised. When the heavy strings are to be fingered, the elbow and the wrist should be raised as an aid, and the fingerboard of the viol should be held aside more than usual to suit the convenience of the performer.

It is necessary to explain and to make clear the reasons for not raising the fingers above the frets of the fingerboard more than the thickness of a coin. Here is its importance: When the fingers are too elevated, they fall either before or after the bow has struck the string; thus one never fingers properly because of the distance. The strokes of the finger that do not occur at the same time as those of the bow produce an intolerable cacophony. But when they correspond well to one another, they are united by custom and practice in a manner so agreeable that they always produce an accurate and a harmonious sound.

CHAPTER III

THE METHOD OF HOLDING

THE BOW

The bow is taken in the right hand at a distance of two fingers from the nut. Then the second finger needs to pass between the hair and the stick, for the purpose of keeping the hair more taut, and the first finger must lie along the length of the stick. The thumb should support and press upon the inside of the stick. White horse-


hair is the most soft for bows. The wood should be from China and it should be neither too heavy, because it would render the hand too weighty, nor too light, because it would not draw enough tone, but of a weight proportioned to the hand.⁵ This is

⁵ Jean Rousseau, on pp. 38f of his *Traité de la viole*, takes issue with the author of "a small booklet" concerning material used for the construction of viol bows. From the contents described by Rousseau, the booklet must certainly be none other than the tutor by Danoville, and the passage in question the very one noted above.

why I leave it to the choice of the player of the viol.

The bow should always be drawn along an even line, and the point must not be too high or too low. The strokes should always be produced at a distance of three fingers from the bridge, because if one plays closer only a hissing would be produced, and on the contrary if one plays further only a muffled sound would be made, which is intolerable to the ear.

In order to have a fine technique,
(Continued on page 24)



Outstanding PIANO SOLOS

CY WALTER ARRANGEMENTS
75c Each
LOVER
THAT OLD BLACK MAGIC
PENTHOUSE SERENADE
LOUISE
ISN'T IT ROMANTIC
I'M YOURS
MRS. MALAPROP (\$1.00)
HEART AND SOUL

JACK FINA ARRANGEMENTS
75c Each
LOVE LETTERS
STELLA BY STARLIGHT
THANKS FOR THE MEMORY
BEYOND THE BLUE HORIZON

FRANKIE CARLE ARRANGEMENTS
75c Each
COCKTAILS FOR TWO
MY SILENT LOVE
ONLY A ROSE

ART WANER ARRANGEMENTS
40c Each
VALE IN E MINOR
SCHEHERAZADE

PIANO DUETS—1 PIANO 4 HANDS
ARR. by CHARLES STROUSE
75c Each
THAT OLD BLACK MAGIC
PENTHOUSE SERENADE
HEART AND SOUL
COCKTAILS FOR TWO
ONLY A ROSE
STELLA BY STARLIGHT

GEORGE SHEARING ARRANGEMENTS
75c Each
NEARNESS OF YOU
I REMEMBER YOU
IT'S EASY TO REMEMBER
MY SILENT LOVE
LOVE IS JUST AROUND THE CORNER
A SINNER KISSED AN ANGEL
SILVER BELLS
STRANGE ENCHANTMENT

STEVE ALLEN ARRANGEMENTS
75c Each
OUT OF NOWHERE
THE LADY'S IN LOVE WITH YOU

JOSÉ MELIS ARRANGEMENTS
75c Each
THE CHAMPAGNE WALTZ
SOMEDAY
GOLDEN EARRINGS

OTHERS
40c Each
BLUE ORCHIDS (75c)
END OF SPRING (75c)
JAZZ NOCTURNE
RAGAMUFFIN
CORNFED
MISSOURI SQUABBLE
TIN EAR
SYMPHONIC RAPS
WITH THE WIND & THE RAIN
EVENING IN THE EVERGLADES
GENERAL KELLS MARCH
SUPERMAN MARCH
RHYTHMIC RIPPLES

COPIES AVAILABLE AT ALL MUSIC COUNTERS

FAMOUS MUSIC CORPORATION 1619 BROADWAY NEW YORK 19, N. Y.

⁴ The term "coin" has been used here as a translation of the French word *écu*, or "crown," an obsolete coin formerly worth three francs.

ANNOUNCING THE **NEW** SERIES BY ROBERT PACE

MUSIC FOR PIANO

(Basic Series)
Books I-VI

SKILLS AND DRILLS

(Companion Books)
Books I-VI

plus

DUET BOOKS . . . CHRISTMAS SONGS . . . RECITAL SERIES (SHEET MUSIC)

. . . Carefully graded pieces,
both solo and duet
. . . Cross-section of literature

. . . Fundamentals of music
. . . Improvisation and
creative activities

. . . Sightreading and
ear training
. . . Technic

COMMENTS ABOUT THE SERIES

MME. ROSINA LHEVINNE, Juilliard School of Music "... so glad to find that there is a series of piano instruction books which presents from the beginning the essentials for a solid musical foundation. Too often students do not receive this training until they are in college."

MISS BETTY BELKIN, Cleveland, Ohio "... The series "... allows for creative thinking on the part of the teacher and takes her work out of the confines of stereotyped routine music teaching."

LEE ROBERTS MUSIC PUBLICATIONS, INC.

Sole Distributors: Keys-Hansen, Inc.
119 West 57th St., N. Y., N. Y.

HOW TO TEACH . . .

(Continued from page 23)

it is necessary to have a flexibility of the wrist, and a co-ordinated arm motion as an aid. This flexibility is acquired only by diligent practice.

CHAPTER IV

RULES OF UP-BOW AND DOWN-BOW

When the bow is drawn upwards, the front of the wrist should be pushed ahead, and the hand and fingers withdrawn, the arm remaining forward in order to assist the wrist. For a down-bow, the opposite motion is necessary. The wrist and arm are withdrawn, and the hand and fingers thus remain ahead. It is in this manner that one experiences the possibility of playing all sorts of pieces, and of practicing the most refined movements that there are in music.

The stick of the bow should be turned slightly on the strings, leaning towards the bridge. This rule should be observed both in up-bow and in down-bow.

When playing on thin strings, the arm and wrist should be raised, and on heavy ones, they should be lowered. Always hold the bow a bit turned and, whether it be up-bow or down-bow, always draw it along an even line.

It is not opportune to permit this remark concerning heavy strings to pass without noting that the viol should be in a vertical position with the fingerboard turned a bit more than usual. This permits the bow stroke to be extended. Without this position, the bow would often strike the player's apparel and his knees, which would stop it in the middle of its movement.

These general rules which I have prescribed are of great consequence to practice, and he who will not observe them will never be able to draw a beautiful sound, or to perform pieces with clarity. Here are the entire considerations and observations that I have been able to make concerning the holding of the viol, the fine hand position, and the manner of grasping the bow.

The principles and observations should serve as well for the Treble Viol as for the Bass, excepting the distance of bow stroke from the bridge, which should be proportioned to the small size of the instrument. The hand position and the manner of holding it are different, because the instrument is small, and it does not cause as much difficulty or problems. It is placed on the knees, permitting it to drop a little in order to better hold it. The fingerboard should be held away from the stomach, leaning a bit to the left, by a distance always proportional to its small size.

CHAPTER V ON THE DIFFERENT

POSITIONS OF THE FINGERS, AS MUCH FOR THE TREBLE AS FOR THE BASS

The distance between the frets of the Bass determines that the fingering which serves for it does not also serve for the Treble. The difference is recognizable in pieces that are full of chords, composed by different authors, for the performance of which they are obliged to mark fingerings. That is to say, that when it is the first finger they mark a figure 1 above the necessary note to be played, and likewise the other fingers, sometimes a 2, a 3, or a 4

The Treble opposes this method [of chordal playing], because use of all the fingers makes the accuracy of the tones difficult to achieve. The distance between the frets is too small and too constricted, which causes the fingers to have as much difficulty in being compressed as they have in being extended for the Bass

* * *

The method described by Dano-ville, according to his *Preface*, is "a true copy" of that taught by "the rarest genius" on the viol, Sainte-Colombe. A pupil of the famed violist Hotman, and a teacher of Marin Marais, Sainte-Colombe established a French school of viol playing that seventeenth-century French theorists generally acknowledge as having brought the method of performing on the viol to its zenith.

WHENCE COMETH . . .

(Continued from page 18)

yard; the pugilist lost an eye in a brawl in Hong Kong; the thief, by standing on tiptoe, can see the windows of my room from the county jail; and the once gentle-eyed little moron beats his head against a padded wall in the state asylum.

"All of these pupils once sat in my room, sat and looked at me gravely across worn brown desks. I must have been a great help to those pupils—I taught them the rhyming scheme of the Elizabethan sonnet and how to diagram a complex sentence."

LIFT UP THINE EYES

In closing, my mind returns to Psalm 131, where in the first verse I find the basis for my suggestions and admonitions to you private teachers of music who sense the great privileges of your profession.

The challenge is clear and powerful. You hold full responsibility for the musical lives of all your pupils. Your concepts of values and quality and your search for excellence must precede their dreams and their full flowering to maturity. Will you lift up your eyes above your daily tasks in order that you and your pupils may together "better God's work" in this magnificent art called music?

FROM THE EDITOR

(Continued from second cover)

contain a new column entitled, *Teacher Tattle*. The column will report on the work of our teachers all across the country. Among other things this column will name students who have been outstanding in competitions, report on recitals by students and teachers, locate teachers who have moved to new addresses, pass on successful teaching techniques that you have discovered, and on and on. This information we want directly from the teachers, not sent through state officers. Be sure to include your complete name and address.

In brief, you are paying the bill, what do you want for your money?

MAY ETTS WORKSHOPS

Principles of Master Technique and Fresh Perspectives for Piano Teachers
Arrangements now being made for your city
For information — write
Carnegie Hall
Studio 903—New York 19, N. Y.

SOME THOUGHTS . . .

(Continued from page 13)

thing as the answer to all problems—finger movement, wrist motion, or whatever the panacea of the moment may be!

VI

Older, experienced teachers are likely to develop "hardening of the methods," to build rigid "machines" in their teaching through which all their students must pass. "He who dares to teach must never cease to learn." To maintain a fresh outlook in teaching, to study each pupil as a unique individual, to avoid applying "idées fixes" to all one's students—these problems loom before the teacher with growing intensity as the years roll by.


VII

Beyond a certain point, every

teacher has no more to contribute to an advanced student's artistic career. One of the most difficult decisions to make (and carry out) is determining the correct answer to this question: When and where should one send a gifted student for further study with another teacher? It is one of the most soul-searching questions a conscientious teacher has to face.

VIII

Fortunately, teaching is not *altogether* solving problems. Many unforeseen moments of pleasure appear during lessons. As I was starting a lesson with a youngster who was embarking on her exploration of positions on the violin I asked, "Are you beginning to feel at home in the third position?" Quick as a flash came her answer: "Well, it's a new apartment!" My chuckle told an old story — once again teacher had learned something.



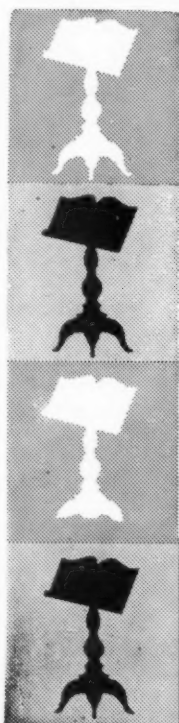
ST. LOUIS INSTITUTE of MUSIC

John Philip Blake, Jr., President

A NON-PROFIT Educational Institution of Higher Learning

Approved for all veterans and foreign students.

Member National Association Schools of Music St. Louis 5, Missouri



BONUS FOR TEACHERS

REWARD FOR CATALOG REQUEST

PIANO, PAGEANTS, AUGENER EDITION

If you have ever requested our CATALOG OF PIANO MUSIC or our flyer for PAGEANTS FOR PIANO or our CATALOG OF AUGENER LTD. (for which we are now sole American agents), you are on our eligible list for the forthcoming BONUS FOR PIANO TEACHERS. If you have not yet requested our catalogs, do so now. We will put you on our list: you will then receive our BONUS offer. A large variety of piano music will be included, from the classics to the moderns, both books and sheet music.



GALAXY

MUSIC CORPORATION

2121 BROADWAY NY 23

BOOK FARE

THE LISTENER'S GUIDE TO MUSIC. By Percy A. Scholes, 10th Edition. London: Oxford University Press, 1961. 97 pp. \$1.25.

If Mr. Scholes could return from his celestial haunts, he would be the first to admit that this little paper-back does not go very far in explaining music. Originally designed for classes of soldiers in the first world war, the book has nevertheless reached its tenth edition, and this fact alone testifies to its popularity and its usefulness.

After a short chapter on basic terminology and a penetrating analysis of how a composer works, Scholes treats formal principles and specific forms, properly leaving the subject of program music for

last. Following is a section on instruments of the orchestra and finally a chapter on the history of music. Appendices include a short bibliography of popular books—which could profit, incidentally, by the inclusion of a number of recent American publications—and a short glossary of terms. Eight excellent plates show the entire British Broadcasting Corporation Orchestra and its various sections.

Considering the restricted aim of this volume—to give “the plain man the irreducible minimum of knowledge” necessary for intelligent listening, it is unfair to expect detailed information. Nevertheless, some definitions are simplified to a dangerous degree. What conception, for instance, will the eager amateur gain concerning a lute, “an instrument of the guitar-kind popular in Elizabethan days?” Furthermore, the only thorough revision

occurred in the seventh edition published in 1925; and “although a few necessary changes have been made, in each impression, to bring the book up to date,” there would certainly be some differences in content and treatment if Mr. Scholes were writing today. The book is undoubtedly valuable, for its limited purpose; but intelligent music students need a more thorough approach.

Robert A. Warner

UNDERSTANDING MUSIC. By William S. Newman. Second Edition, Revised and Enlarged. New York: Harper and Brothers, 1961.

Understanding Music is, to quote the sub-title, “an introduction to music’s elements, styles, and forms—for both the layman and the practitioner.” If the layman’s interest is too casual or the practitioner’s too mechanical, he had better turn to a book whose purpose is more limited—such as the Scholes volume reviewed in this issue—or to one of the many sugar-coated appreciation books whose specialty is painless understanding in minute quantity and filtered information of doubtful quality.

Understanding Music is intended primarily as a textbook for a concentrated introductory college course in music. The material “explores not only the how but the why of music’s basic operations”; the organization is neatly outlined in the sub-title quoted above. Appendices include a selected list of biographies and a coordinated list of music for listening. A special feature, both stimulating and useful, is the explanation of the generative process in musical form: motivic play spawning contrapuntal genres and the musical phrase generating homophonic forms. Basically however, the greatest achievement of Prof. Newman is qualitative. Where many have failed in this most difficult task, Prof. Newman has given us a stimulating and challenging introduction to music in which he has avoided the pitfalls of distorting his material through over-simplification, of insulting his reader through a patronizing attitude, or of diluting his content with vapid anecdotes.

The second edition has benefited by “further clarification and a certain amount of aeration of the more concentrated discussions.” New material is found particularly on atonality, folk song, concerto, hymn, cantata, transcriptions, and art-song. Bibliography has been brought up-to-date.

This volume is highly recommended for the serious student of music, layman or practitioner, who is willing to exert the necessary effort for the rewards of understanding music.

Robert A. Warner

Dr. Warner is Associate Professor of Music at The University of Michigan, Ann Arbor, Michigan.

FOR THE YOUNG PIANIST:

Olive DUNGAN • The Peacock
(A POEM WITHOUT WORDS) \$0.60

Vivien HARVEY • Tanglewood Tales
(13 RECITAL ETUDES FOR PIANO) \$1.50

Gian Carlo MENOTTI • Poemetti
(12 EASY PIECES FOR PIANO) \$1.00

Frederic MOMPOU • Scenes D'Enfants
(5 SKETCHES FOR PIANO) \$1.25

Francis POULENC • Valse Tyrolienne
..... \$0.60

THE GRADED SCARLATTI

COMPILED AND EDITED BY
MARTHE MORHANGE MOCHANE \$2.50

G. RICORDI & CO.

16 WEST 61ST STREET • NEW YORK 23

Are you looking for a PUBLISHER?

If you have completed a book-length manuscript, you may be interested in our special publishing plan. Under this program, many musicians, lawyers, executives, teachers and scholars have seen their work published, promoted and marketed on a dignified, professional basis. All subjects considered—music, non-fiction, fiction, poetry, etc. Send for our free 40-page illustrated brochure today. Ask for Booklet 25A.

VANTAGE PRESS, INC.

120 W. 31st St., New York 1, N. Y.

In Calif.: 6253 Hollywood Blvd., L. A.

In Wash., D. C.: 1010 Vermont Ave., N.W.

RECENT RELEASES

BAND AND ORCHESTRA

Reviewed by Paul Van Bodegraven
PLAY AND SING. Arranged by Richard Berg; published by Edwin H. Morris & Co. \$1.00.

Eleven tunes including "Basin Street Blues", "Ac-cent-tchu-ate the Positive", "Notre Dame Victory March", etc., arranged for group singing, flutophone, fretted, string, and keyboard instruments and designed for recreational and classroom activities.

The arranger, Richard Berg, has taught

music to 100,000 students each week over TV station WPIX under the auspices of the New York State Education Department. The publishers do not state whether PLAY AND SING was a direct outgrowth of these programs presented during a period when seriousness of purpose of the educational program was receiving major emphasis. In any event, this reviewer expresses the fervent hope that PLAY AND SING will be more widely used in recreational activities than it will be in classrooms, where the development of taste and judgment continues to be an educational objective of paramount importance.

ENCORE SCHOOL ORCHESTRA SERIES. Arranged by Frederick Müller, published by Edwin Morris & Co.

1. Canadian Sunset, by Heywood & Gimbel.

2. The Christmas Song, by Torme and Wells.
3. Sentimental Journey, by Green, Brown and Homer.
4. Tenderly, by Lawrence and Gross

Since these are tunes written from five to over fifteen years ago little needs to be said about them except that they are now available in competent arrangements which can be played by orchestras of quite limited technical ability. First violin parts can be played in first position, although any player competent enough to handle the rhythms would also be expected to play the *divisi* parts which do move up. Full scores are available and they are well printed. As indicated by the publishers, these numbers are most appropriate for use as encores.

Paul Van Bodegraven is Chairman of the Department of Music Education, New York University.

Selective Music Lists

for

INSTRUMENTAL AND VOCAL SOLOS, INSTRUMENTAL AND VOCAL ENSEMBLES

Prepared by the

National Interscholastic Music Activities Commission
of the Music Educators National Conference

Arthur G. Harrell, Editor

Music Educators National Conference
1201 Sixteenth St., N. W., Washington 6, D. C.

151 pp.

\$2.00

MTNA BULLETIN

Pocket size—5" x 7½". Published semi-annually from 1939 to 1950 inclusive.

Each issue contains timely articles of interest and value to all music teachers.

Issues still available at 10c each postpaid.

1939—September	1943—December	1947—Summer
1940—October	1944—March	1948—Winter
1941—February	1945—Fall	1948—December
1941—November	1946—Spring	1949—July
1942—February	1946—Summer	1949—November
1942—December	1946-47—Fall-	1950—February
	Winter	
1943—March	1947—Spring	1950—December

Music Teachers National Association, Inc.

775 Brooklyn Avenue

Baldwin, New York

2 MORE GREAT NEW BOOKS

Join the quality selected Musicord library

YOUR HIT TUNES

RED BOOK

Compiled & arranged by
Georges Bermon

A grand collection of 20th Century Song Hits! Favorites of the Theatre and America's Great Song Writers. Pitched to proper voice range for everyone to sing. Written in keys that are easily playable.

Price \$1.00

★

28 STAR MELODIES

BOOK ONE

Compiled & arranged by
Georges Bermon

Here's a collection to please both young and old. A wide choice of selections that include Folk, Nursery, Musical Comedy, Light Classics & Popular Tunes. Arrangements lie well under the hand and fit the average voice range.

Price 85 cents

★

THE FUN BOOKS

by David Hirschberg

A colorful series designed to present the basics of good musicianship in an interesting, novel way.

PIANO LESSONS ARE FUN
TWO PIANOS ARE FUN
CLASSICS ARE FUN
BACH IS FUN
BEETHOVEN IS FUN
MUSIC APPRECIATION IS FUN
TECHNIC IS FUN
THEORY IS FUN
PIECES ARE FUN
DUETS ARE FUN
SCALES & CHORDS ARE FUN
Six Books
Two Books
Three Books
Two Books
Two Books

ALL FUN BOOKS 85 cents each

★

MUSICORD PUBLICATIONS, INC.

(Write for free catalogue)
Staten Island 10, N. Y.

4 BOOKS of PIANO THEORY \$2.00 ea.

8 years old (up) beginners

MAKE YOUR OWN SCALES 65c ea.

1—Majors, 2—Minors
Young beginners

PRACTICAL MANUAL of PIANO TEACHING \$2.00

Benner Publishers

1739 Randolph Rd., Schenectady 8, N.Y.
WRITE FOR BROCHURE

TEACH FASTER with

MUSIC FLASH CARDS



At teacher's finger tips are the fundamentals of music on 6x9 inch cards... enlargements of actual engraved music and legible the length of every class room! Outstanding are the 3-foot piano keyboard (42 keys) and the 8 progressive steps in drawing the treble and bass clefs. Included are the kinds of notes and rests, time and key signatures, musical terms and symbols, notes to name in both clefs, accidentals, etc., a total of 69 illustrations. Each card has its own questions and answers visible only to the teacher. Approved by Chgo. Board of Education \$1.50. Student's size of above, 3x4½ inches \$1.00.

DEK-A-MUSIC CO., 1102 S. 31st Ave., Bellwood, Ill.

Dept. AMT

DOCTORAL DISSERTATIONS IN MUSICOLOGY

Second Edition, compiled by Helen Hewitt.

Lists 342 completed dissertations and 208 dissertations in progress. Indexed by author and subject. Dissertations grouped according to historical periods and topical classification.

86 pages — \$2.00 per copy

Address orders to: Music Teachers National Association, Inc.
775 Brooklyn Avenue Baldwin, New York

FOR BEGINNERS WE SUGGEST

Fischer's Piano Book — A Very First Book

A collection of melodies keyed in a range sufficiently high for ready recognition and to promote correct use of the hands and arms as well as the fingers. The pupil may sing from the first lesson; which develops a feeling of musical expression, rhythmic sense and an awareness of pitch.

(8484) \$.75

Fischer's Piano Book — A First Book

This is a set of two basic piano books planned to follow the preceding "A Very First Book." Careful attention has been paid to the selection of material of the highest quality. The development of musical taste, ear training, musicianship and technic is closely integrated in the folk lore and original selections to be found here.

Part One (8577) \$.75
Part Two (8604) .75

Return this AD for Complimentary Copies

J. FISCHER & BRO.

GLEN ROCK, N. J.

RECENT RELEASES

PIANO

Reviewed by Celia Mae Bryant

WHITNEY BLAKE MUSIC PUBLISHERS

DANCING LEAVES. By W. H. Bon-temps. Edited by C. Lestro. New York. 40c.

A touch of staccato merrily introduces a short melodic phrase repeated in interesting sequence. A delightful little piano solo.

PRO ART PUBLICATIONS INC.

Piano Duets, 40c each.

MY SHADOW. By Frances H. McSween. Excellent duet, challenging but not difficult. Scale patterns utilized to develop free even passage playing with score well marked for phrasing, etc. Fine. Grade 3.

THREE PALS (One Piano, Six Hands). By Lois Reed. Very easy march marked alla breve. Each part has interest. Fun to play and excellent for ensemble work. Grade 1.

Four Piano Solos. Grade 2-3, 35c each. By William Scher.

Variety of tonal and rhythmic patterns to develop sound musicianship. Interesting material which will motivate practice and development of technique. Highly recommended.

THE GRACEFUL GAZELLE. Consistent use of four and five tone patterns over wide keyboard range.

COME DANCE THE POLKA. Opportunity to develop tone control in repeated two and three note slurs. Lively dance tempo.

DANCING SENORITAS. 3/8 meter with fine unity and contrast to develop finger independence.

ORIENTAL MYSTERY. Study in touch, phrasing. Colorful. Sounds more difficult than it really is. Most effective.

J. FISCHER AND BRO.

HYMN FAVORITES FOR PIANO. Settings by Howard D. McKinney. \$1.25.

Fine supplementary material for student to develop facility in playing two, three, four-part harmony and for sight-reading.

C. F. PETERS CORPORATION

10 BAGATELLE, Op. 88—Flor Peters (\$90).

Fresh, colorful compositions suitable for recital or teaching material in contemporary style covering a wide variety in meter and mood as indicated by the titles: Minuet, Preghiera, Tarantella, Valse lente, Invention, Tango, Rondo, etc. Well-balanced changes are to be found in color and dynamics.

Celia Mae Bryant is Associate Professor of Music, University of Oklahoma.

CHANGE OF ADDRESS

Please notify your local postmaster, and Circulation Department, AMERICAN MUSIC TEACHER, 775 Brooklyn Avenue, Baldwin, New York. Please state exactly how the old address appeared. Change can not be made without the old as well as the new address. Allow eight weeks for change of address to become effective.

RECENT RELEASES

CHORAL

Reviewed by Tom Mills

WILDCAT MEDLEY. Lyrics by Carolyn Leigh. Music by Cy Coleman.

Arranged by Clay Warnick. SATB. Morley Music. \$.75.

Catchy tunes with a flair for showmanship.

ALLELUIA. By J. S. Bach. Revised and edited by Quinto Maganini. English text by Andre Delmas. Published by Edition Musicus. \$.20.

For any choir with a soprano G, top space. Easy notation. SATB.

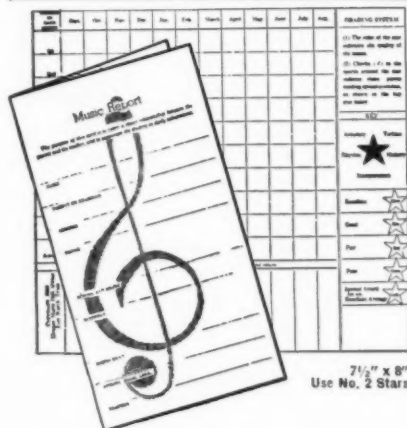
CANZONETTA. By Palestrina. English text by Fabrizio Melano. From **CHORAL WORKS OF SEVEN CENTURIES.** Published by Edition Musicus. \$.20.

Good music easily arranged for the average high school choir. Deliberate markings makes easy interpretation learning. SAT.

ROBIN LOVES ME. By Adam De La Halle. From **CHORAL WORKS OF SEVEN CENTURIES.** Published by Edition Musicus. \$.20.

Fine edition by Maganini for women's voices. Full of sounds and good movement. SSA.

Tom Mills is Associate Professor of Voice, University of Missouri.



MUSIC REPORT CARDS

15c each

50 for \$7.25 100 for \$14.00

At Your Dealers or Write

ELEANOR MORSE HALL

1137 Mistletree Drive, Fort Worth 10, Texas

Prepaid or C.O.D. (ALL postal fees).

Please, no stamp orders.

HALL TEACHING AIDS

Highly endorsed here and abroad.

TEACHING EXPENSE SHEETS

A complete record of professional expenses for Income Tax purposes.

Package of 10 — 85c

REPERTOIRE-TUITION RECORDS

Simplify the planning of balanced repertoires and the keeping of tuition, materials, and collection records.

Package of 25 plus

2 Teaching Expense Sheets — \$1.95

Loose Leaf to Fit 9 1/2" x 11 3/4" Binder

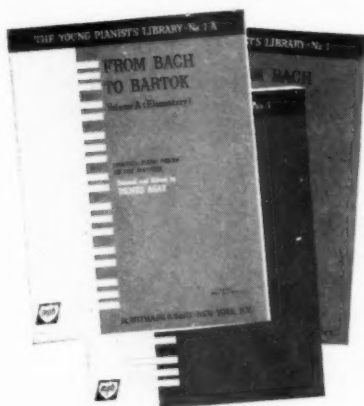
For Samples send large self-addressed stamped envelope and 10c coin.

Prepaid Postage and Handling. If order is:

Up to \$3.00—Add 10c \$3.01-\$5.00—Add 15c

\$5.01-\$6.50—Add 20c \$6.51-\$7.25—Add 25c

\$7.26-\$14.00—Add 35c



The YOUNG PIANIST'S Library

Edited by
DENES AGAY

Here is a truly comprehensive library of the world's great piano literature, exactly triple graded to meet the individual needs.

Your young pianist will be well-rounded too, for he will be exposed to the great masters, lighter recital pieces and Broadway tunes. Each of the 12 books in THE YOUNG PIANIST'S LIBRARY has its own table of contents.

See this popular new series at your music dealer today.



Music Publishers Holding Corp. • 619 West 54th Street • New York 19, N. Y.

Chopin Complete Works in the authoritative PADEREWSKI EDITION

Now available . . .

I PRELUDES	\$2.50
II ETUDES	4.00
III BALLADES	2.50
IV IMPROMPTUS	2.50
V SCHERZOS	4.00
VI SONATAS	4.00
VII NOCTURNES	4.00
VIII POLONAISES	4.00
IX WALTZES	4.00
X MAZURKAS (hard cover)	5.00
XI FANTASIA, BERCEUSE, BARCAROLLE	2.00
XII RONDOS, RONDO FOR TWO PIANOS	4.50
XIII CONCERT ALLEGRO, VARIATIONS, BOLERO, TARANTELLA, ECOSSES, FUNERAL MARCH	3.00
XIV CONCERTOS, op. 11 and 21	6.00
XVII SONGS	4.00
XVIII MINOR WORKS	4.00

In preparation . . .

XV WORKS FOR PIANO ORCHESTRA, Op. 2, 13, 14, 22
XVI CHAMBER MUSIC
XIX-XX ORCHESTRA SCORES

FACSIMILE EDITION

An exact reproduction of the composer's original manuscript

Now available . . .

Ballade A♭ Major	5.00
Ballade F Major	5.00
Barcarolle	5.00
Krakowiak-Grand Rondeau de Concert	7.00
Twenty-Four Preludes	6.00
Scherzo B♭ Minor	12.00
Scherzo E Major	10.00
Sonata B Minor	5.00
Variations, Op. 2	15.00

For further information on this and other fine publications, write Dept. 7-6.

MARKS MUSIC CORPORATION

136 West 52nd St., New York 19, N. Y.

RECENT RELEASES

ORGAN

Reviewed by Kenneth R. Osborne

CHURCH AND CHAPEL: Preludes, Offertories, and Postludes for Organ. By Matthew Lindquist. Carl Fischer, Inc. \$1.50.

This book is a bargain. Every piece is usable. There are six Preludes, four Offertories, and four Postludes. Melodies are based on everything from *Wie schön der Morgenstern* and *Wachet auf* to Old Danish Melody and Melody by Severus Gastorius (1650).

Kenneth R. Osborne is Professor of Music, University of Arkansas, Fayetteville.

Just off press: New Catalogue (64 pages)

PETERS EDITION

PIANO MUSIC

PIANO SOLO
HARPSICHORD
PIANO, FOUR HANDS
PIANO, SIX HANDS
TWO PIANOS, FOUR HANDS
TWO PIANOS, EIGHT HANDS
EASY PIANO CONCERTI
WITH ORCHESTRA

1961 CATALOGUE

(graded)

Five Centuries of Music
1404 PUBLICATIONS
368 COMPOSERS

This PETERS PIANO MUSIC catalogue will be sent in larger numbers to those teachers who wish to distribute them to their classes. Please request the desired quantities.

URTEXT EDITIONS
and
SCHOLARLY EDITINGS

C. F. Peters Corporation
Music Publishers
373 PARK AVENUE SOUTH
NEW YORK 16, N. Y.

PETERS EDITION

Please send me without charge the new Peters Edition Catalogues:

- ☐ Eulenburg Pocket Scores Library
☐ Piano and Piano Ensemble

Name
(Please print)

Address

City State

STRINGS

Reviewed by Bernard Fischer

CONCERTO FOR VIOLA AND ORCHESTRA. By Quincy Porter. Published by Associated Music Publishers, Inc. Price \$3.00.

This concerto, dedicated to William Primrose, is a work that expert violists of our day can embrace with profit to themselves and to their audiences. It is a powerful work written in the contemporary manner, both rhythmically and harmonically.

Though the first movement (Adagio) is somewhat rhapsodic, it still is solidly unified. The second movement (Allegro) is an excellent example of orchestral writing while the solo viola is an integral part of the whole. This is a superb movement fitting to the instrument for which it was written. The third movement (Largo) is a short introduction to a long, interesting and well worked-out cadenza. This movement ends with soloist and orchestra taking over after the cadenza, and bringing into focus a mood of slow, peaceful satisfaction which this reviewer feels was intended by the composer. The final movement (Allegro gusto) is rhythmically more traditional than the other movements, but is modern in all other respects. It has two *meno mosso* sections and a *lento* section as well as a short cadenza, but everything fits so well that the regularity of its rhythm is scarcely disturbed.

For an advanced violist who wishes a challenge (rhythmically, at least), this concerto can provide music of interest and worth.

Bernard Fischer is Chairman of the Department of Music Education and Instructor of violin and viola at the Cosmopolitan School of Music, Chicago, Illinois.



American Music Edition	17
Baldwin Piano Company, The	1
Bay State Music Company, The	31
Benner Publishers	28
Whitney Blake Music Publishers ...	31
Chappell and Company, Inc.	4
Dek-A-Music Company	28
Eastman School of Music	2
May Etts Workshops	25
Famous Music Corporation	23
J. Fischer and Bro.	28
Galaxy Music Corporation	25
Hall Teaching Aids	29
Keyboard, Jr.	31
Lutton Music Personnel Service	4
Marks Music Corporation	29
Mills Music, Incorporated	20
Musicord Publications, Inc.	27
Music Educators National Conference	27
Music Publishers Holding Corp. ...	4, 29
Music Teachers National Association	17, 27, 28, 30
National Guild of Piano Teachers..	32
New England Conservatory, The ...	19
C. F. Peters Corporation	30
Theodore Presser Company	22
G. Ricordi and Company	26
Lee Roberts Music Publications, Incorporated	24
St. Louis Institute of Music	25
G. Schirmer, Inc.	3, 9
Sherwood Music School	19
Steinway and Sons	5
B. F. Wood Music Company, Inc. ...	16

MTNA PRIVATE TEACHERS WORKSHOP

- ◆ A tested service developed by your National Association
- ◆ Enthusiastically endorsed as worth while by all who attend
- ◆ No financial risk—MTNA underwrites all promotional expenses
- ◆ Satisfactory attendance assured, averaging 44 per Workshop
- ◆ Workshop theme is practical—pays rich dividends to participants
- ◆ No outside "experts" needed
- ◆ Your own members are the resource persons
- ◆ MTNA mails special announcements to all music teachers in your area
- ◆ MTNA provides all necessary printed materials and supplies
- ◆ See the PTW display at our National 1963 convention
- ◆ Write to MTNA National Office for complete details

Music Teachers National Association, Inc.
775 Brooklyn Avenue, Baldwin, New York



WOULD YOU LIKE OUR PIANO CATALOG?

YOUR ADDRESS ON A POST
CARD WILL BRING IT.

THE BAY STATE MUSIC CO.

Box 952

Lawrence, Mass.

AMERICAN COMPOSERS

and their music
will again be
featured in

**KEYBOARD JR'S
EDITORIAL PLANS
for 1961-62**

Our special recordings, co-ordinated with the magazine, will include the following:



ANDERSON: *Sleigh Ride, The Syncopated Clock, Sandpaper Ballet.*

BARBER: *2nd Movement, Violin Concerto.*

COPLAND: *Buckaroo Holiday* from Appalachian Spring.

GERSHWIN: *An American in Paris, Rhapsody in Blue.*

HARRISON: *Canticle No. 3*, excerpt.

HERBERT: *March of the Toys* from Babes in Toyland.

IVES: *The Greatest Man.*

MACDOWELL: *To a Wild Rose, In Autumn, By a Meadow Brook*, from Woodland Sketches.

PIERPONT: *Jingle Bells.*

PISTON: *The Incredible Flutist*, excerpts.

All on one 12" high-fidelity, long-playing vinylite record, \$4.90 each. SPECIAL PRICE OF \$3.50 only to subscribers. Please add 50c packing charge on all orders. ORDER TODAY!

KEYBOARD JR

the magazine for music appreciation

1346 Chapel St. New Haven 11, Conn.

SEPTEMBER-OCTOBER, 1961

American Composers—and—Cortese Editions—SONGS—ARIAS—

**INSTRUMENTAL
AND VOCAL MUSIC**

— Lists On Request —
State Type

With Added SINGABLE English Poetry
Also Available on STAR Records,
sung in original foreign language on one side;
in English on other side.

WHITNEY BLAKE MUSIC PUBLISHERS — 243 West 72nd St., New York 23, N. Y.

For Free — — TAKE

For your complimentary copy of material listed below, please send the coupon to: Music Teachers National Association, 775 Brooklyn Avenue, Baldwin, L. I., N. Y.

PATTERN FOR YOUR CHILD'S ACHIEVEMENT. A booklet for parents of children studying music. Produced by The Baldwin Piano Company, it discusses the place of music in this scientific world and its contribution to a child's happiness. In addition, there are practical suggestions on starting lessons, selecting a teacher, scheduling practice time and developing the parent-child-teacher relationship.

THE STORY OF THE BALDWIN PIANO. An attractive 16 page, 8½" x 11" brochure containing a complete set of education advertisements giving details on the materials and workmanship that go into the building of a Baldwin Grand piano.

THE EVOLUTION OF THE PIANO. A multi-color wall chart, 26" by 20", suitable for framing. Features illustrations of all the major instruments that preceded Cristofori's pianoforte.

THE CONSTRUCTION OF THE GRAND PIANO. A multi-color wall chart, 26" by 20", suitable for framing. Shows an "exploded" view of all the major parts in relation to each other.

PIANO CATALOG. Copies of the piano catalog of the Bay State Music

Company will be sent upon request to piano teachers.

MILLS MUSIC, INC., CATALOG OF PIANO PUBLICATIONS. Includes the various foreign editions for which Mills is the selling agent: Joseph Williams, Ltd., Alfred Lengnick & Co., Ltd., Carisch of Milan, W. Paxton & Co., Ltd., Mills Music, Ltd., Goodwin & Tabb, Ltd., Pigott & Co., Ltd. and The Associated Board of the Royal Schools of Music. Indexed.

SONATINAS FOR PIANO. By Ray Green. Polka Sonatina No. 1, Song Sonatina, March Sonatina, Cowboy Sonatina, Square Dance Sonatina. A copy of any one. If more than one is requested, first choice will be sent. Please check the title desired.

GALAXY MUSIC CATALOGS. Copies of the first complete piano catalog of Galaxy Music Corporation will be sent upon request. The catalog includes Pageants for Piano, Kingly Classics, Early English Keyboard music and other groups of material. Other catalogs available on request include Secular Choral Music, Sacred Choral Music, Choral Music for Christmas, Thanksgiving and the Easter Season, English Church Music, Songs and Duets, and Music for the Organ. Also available is the Select Catalog of Augener Publications which includes solo and ensemble works for piano, strings, voice, orchestra and chamber groups and textbooks.

Music Teachers National Association
775 Brooklyn Avenue
Baldwin, L. I., N. Y.

Please send me the items checked below:

- ☐ Pattern for Your Child's Achievement
- ☐ The Story of The Baldwin Piano
- ☐ The Evolution of the Piano
- ☐ The Construction of the Grand Piano
- ☐ Piano Catalog
- ☐ Mills Music, Inc., Catalog of Piano Publications
- ☐ Polka Sonatina No. 1
- ☐ Song Sonatina
- ☐ March Sonatina
- ☐ Cowboy Sonatina

- ☐ Square Dance Sonatina
- ☐ Galaxy Piano Catalog
- ☐ Galaxy Secular Choral Catalog
- ☐ Galaxy Sacred Choral Catalog
- ☐ Galaxy Christmas, Thanksgiving and Easter Choral Catalog
- ☐ Galaxy English Church Music Catalog
- ☐ Galaxy Songs and Duets Catalog
- ☐ Galaxy Organ Music Catalog
- ☐ Galaxy Augener Select Catalog

Name

Address

City

State

THE WORLD'S BIGGEST

Did you know that the biggest competition in the world will be held here in OUR COUNTRY just one year from now, in September, 1962? That judges of international renown have already been engaged? That the winner is assured of a Carnegie Hall Recital and appearances with Symphony Orchestras? That the Grand Prize will be \$10,000? That other prizes of \$3000, \$2000, \$1000, \$750, and \$500 are announced?

INTERNATIONAL

The President's People to People Program is publicizing it and contestants from all countries will be welcomed.

VAN CLIBURN PIANO COMPETITION

This International Competition is named for America's own Van Cliburn, and the young pianist has contributed \$4000 himself. The competition is backed by Fort Worth Piano Teachers Forum, Texas Christian University, Fort Worth Chamber of Commerce and National Guild of Piano Teachers.

TO OBTAIN RULES, *(Write)*

Grace Ward Lankford, 2211 Magnolia, Fort Worth, Texas, U. S. A.

This announcement is contributed by

NATIONAL GUILD of PIANO TEACHERS

National Headquarters: Box 1113

Austin, Texas

D IRECTORY

Music Teachers National Association, Inc.

Founded 1876

Immediate Past President

LAVAHN MAESCH
Conservatory of Music
Lawrence Music-Drama Center
Appleton, Wisconsin

Vice President: States and Divisions

WILLIS F. DUCREST
Music Department
University of Southwestern Louisiana
Lafayette, Louisiana

President

DUANE A. BRANIGAN
School of Music
University of Illinois
Urbana, Illinois

Recording Secretary

JOHN H. LOWELL
School of Music
University of Michigan
Ann Arbor, Michigan

Vice President: Program

JAMES B. PETERSON
Music Department
University of Omaha
Omaha 1, Nebraska

Treasurer

ALLEN I. MCHOSE
Eastman School of Music
University of Rochester
Rochester 4, New York

EXECUTIVE BOARD

The above officers with:

USHER ABELL
State University of South Dakota
Vermillion, South Dakota
VICTOR H. BAUMANN
Phoenix College
Phoenix, Arizona
PAUL BECKHELM
Cornell College
Mount Vernon, Iowa
CELIA MAE BRYANT
University of Oklahoma
Norman, Oklahoma
LELAND A. COON
102 Music Hall
University of Wisconsin
Madison 6, Wisconsin
FRANK CROCKETT
State Department of Education
State Office Building
Atlanta 3, Georgia
NADINE DRESSKELL
Arizona State University
Tempe, Arizona
MERRILL ELLIS
Joplin Junior College
Joplin, Missouri
WALTER ERLEY
Sherwood Music School
1014 South Michigan Avenue
Chicago 6, Illinois

POLLY GIBBS
Louisiana State University
Baton Rouge 3, Louisiana
HOWARD GROTH
Arkansas State Teachers College
Conway, Arkansas
BETH MILLER HARROD
132 South 12th Street
Lincoln, Nebraska
DUANE H. HASKELL
Arkansas State College
State College, Arkansas
FRANK C. HUGHES
Texas Christian University
Fort Worth, Texas
FRANKLIN B. LAUNER
Christian College
Columbia, Missouri
HELEN LAVELLE
700 West Galena
Butte, Montana
MARY SHOE LOWE
315 Eastside Boulevard
Muskogee, Oklahoma
MICHAEL McDOWELL
Agnes Scott College
Decatur, Georgia
BLAISE MONTANDON
School of Music
Del Mar College
Corpus Christi, Texas

WILLIAM SANDBERG
Theodore Presser Company
Bryn Mawr, Pennsylvania
MRS. MERLE SARGENT
1255 S.W. 17th Terrace
Miami 45, Florida
STANLEY SPRENGER
252 South Van Pelt Street
Philadelphia 3, Pennsylvania
DONALD M. SWARTHOUT
2122 California Street, N.W.
Washington 8, D. C.
HOWARD TALLEY
Department of Music
University of Chicago
Chicago, Illinois
NELLE O. TAYLOR
414 North Yale
Wichita, Kansas
HIMIE VOXMAN
Department of Music
State University of Iowa
Iowa City, Iowa
JAMES B. WALLACE
School of Music
University of Michigan
Ann Arbor, Michigan
ROY T. WILL
Department of Music
Wayne State University
Detroit 2, Michigan

DIVISIONS

EASTERN

President: Stanley Sprenger
252 South Van Pelt Street
Philadelphia 3, Pennsylvania
First Vice President: George Steiner
7406 Flower Avenue
Takoma Park, Maryland
Second Vice President: Mildred Gaddis
University of Delaware
Newark, Delaware
Secretary: David Stone
6350 North 8th Street
Philadelphia, Pennsylvania
Treasurer: Elizabeth R. Davis
3805 Juniper Road
Baltimore 18, Maryland

EAST CENTRAL

President: James B. Wallace
University of Michigan
Ann Arbor, Michigan
First Vice President: Charles W. Bolen
Ripon College
Ripon, Wisconsin
Second Vice President: Maryetta Beverlin
3322 Cedarbrook Lane
Toledo 6, Ohio
Secretary: Elizabeth Lewis
University of North Dakota
Grand Forks, North Dakota

SOUTHERN

President: Frank Crockett
State Department of Education
State Office Building
Atlanta 3, Georgia
First Vice President: Walter Westafer
LaGrange College
LaGrange, Georgia
Second Vice President: Polly Gibbs
Louisiana State University
Baton Rouge 3, Louisiana
Third Vice President: Vernon Taylor
Memphis College of Music
1822 Overton Park Avenue
Memphis 12, Tennessee
Treasurer: Rolf Hovey
Berea College
Berea, Kentucky
Secretary: Wilbur Rowland
University of Alabama
University, Alabama

SOUTHWESTERN

President: Blaise Montandon
School of Music
Del Mar College
Corpus Christi, Texas
First Vice President: Howard Groth
Department of Music
Arkansas State Teachers College
Conway, Arkansas
Second Vice President: Robert L. Briggs
School of Music
University of Tulsa
Tulsa 4, Oklahoma
Secretary: Mrs. Brydis Danfelter
123 South Broadway
Albuquerque, Mexico

WEST CENTRAL

President: Usher Abell
Department of Music
State University of South
Dakota
Vermillion, South Dakota
First Vice President: Roger D. Fee
School of Music
Denver University
Denver, Colorado
Second Vice President: Francis Fyle
Department of Music
Drake University
Des Moines, Iowa
Secretary: Helen Harutun
1530 Joplin Street
Joplin, Missouri

WESTERN

President: Helen LaVelle
700 West Galena
Butte, Montana
First Vice President: Jessie M. Perry
1819 Gunderson Lane
Salt Lake City, Utah
Second Vice President: Joseph Brye
School of Music
Oregon State College
Corvallis, Oregon
Secretary: Nadine Dresskell
Department of Music
Arizona State University
Tempe, Arizona
Treasurer: Reta Todd Dunn
810 South Silver Street
Centralia, Washington

CONVENTION CALENDAR

States

Idaho	August 8-9, 1961. Idaho Falls
Utah	August 10-11, 1961. University of Utah, Salt Lake City
Arizona	October 1961. University of Arizona, Tucson
Louisiana	October 1961
North Dakota	October 8-9, 1961. University of North Dakota, Grand Forks
Michigan	October 15-17, 1961. Bancroft Hotel, Saginaw
Delaware	October 21, 1961. Treadway Inn, Dover.
Mississippi	October 28, 1961. Delta State College, Cleveland
Colorado	October 29-30, 1961. Harvest House, Boulder
Kansas	October 30-31, 1961. Kansas University, Lawrence
Georgia	November 1961. Shorter College, Rome
Arkansas	November 2-4, 1961. Southern State College, Magnolia
South Dakota	November 5-6, 1961. Yankton College, Yankton
Florida	November 5-7, 1961. Azure Tides Hotel, Sarasota
Iowa	November 11-13, 1961. Luther College, Decorah
Maryland	November 12, 1961. University of Maryland, College Park
Kentucky	November 13-14, 1961. Berea College, Berea
New Mexico	November 18-20, 1961. Albuquerque
South Carolina	January 26-28, 1962. University of South Carolina and Columbia College, Columbia
Illinois	March 6-9, 1962. Hotel Loraine, Madison, Wisconsin
Wisconsin	March 6-9, 1962. Hotel Loraine, Madison
Michigan	April 24, 1962. Siena Heights College, Adrian
Missouri	October, 1962
Nebraska	November 12-13, 1962. Cornhusker Hotel, Lincoln

Divisional

Southern	February 13-16, 1962. Hotel Sheraton-Charles, New Orleans, Louisiana
West Central	February 27-March 2, 1962. Hotel Sheraton-Fontelle, Omaha, Nebraska
East Central	March 6-9, 1962. Hotel Loraine, Madison, Wisconsin
Eastern	June 27-29, 1962. Lord Baltimore Hotel, Baltimore, Maryland
Southwestern	June 11-14, 1962. Hotel Sheraton-Dallas, Dallas, Texas
Western	July 29-August 1, 1962. University of Utah, Salt Lake City

National

1963	March 10-13, Hotel Sherman, Chicago, Illinois
------	-----------------------------------------------